The Philosophy of Acting, by Granville Barker

APRIL 7, 1915 PRICE TEN CENTS

MARY YOUNG
In her original creation of Ellen Neal in "Common Clay"

Drama, Vaudeville, Motion Pictures

Lillian Hale, whose amusing performance of a character role proved a feature of "The Belle of Bond Street"

Hall, N. Y.

With that personality she sang about in "The Only Girl," Adele Rowland is winning new friends in "Nobody Home"

White Studio, N. Y.

Calvin Thomas is that rare specimen—an actor who can play juvenile roles gracefully and yet with manliness. He is now appearing in "The Song of Songs"

Charles Hopkins as the pseudo-anarchist, Wilfred Callender, prepares to disillusion his sweetheart with the aid of the sweet and simple Rose Effick (Mrs. Hopkins) in "The Clever Ones"

White, N. Y.

White, N. Y.

Two of the best performances in "The White Feather" are those of Leslie Faber as the Englishman who stays at home and Mabel Reed, who appears as his German landlady, Fraulein Schroeder

White, N. Y.

Lou-Tellegen artfully makes love to the wife of the Minister of Police in order to avoid arrest by the M. P. for a daring bank robbery

BEHIND THE CURTAIN

THE NEW YORK DRAMATIC MIRROR

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THE PHILOSOPHY OF ACTING

(From an Address to the Graduating Students of the Academy of Dramatic Arts)

By GRANVILLE BARKER

ART cannot be taught—mind you, there is nothing else about art that cannot be taught except the art itself, and you have to learn art built upon so many qualities that it is necessary, before you can even know whether you are ever going to be an artist or not, to master all the things which go to make up that art. When you have mastered them all, then you will know that you are an artist, and not until then.

The contributory things to the art of acting are not only things that should be studied by us; they are things that should be studied by every single person in the community. There is none of the grace of speech, of the grace of gesture, of the sensitiveness of the general education in expression and the understanding; there are none of those things which the actor has to learn which it would not be better for every single member of the community to learn. Incidentally, they would then know a great deal more about the art of acting than they do now, which would be a very great gratification to those of us whose profession it is and whose profession it will be.

So I like to think of an academy of dramatic art as a place not only where actors study, but where other people study as well, and then, of course, having graduated, comes the question, what is that art going to be like? Well, you know, there is always that dividing line which you will find; there is the line on which falls merely the acrobatic features of it, and there is the line on the other side, the interpretative features. One is the mechanic's art and the other is the soul; sometimes I am driven to doubt which we really wish to have. I am driven to doubt because, of course, if there is one thing more distressing than to see an accomplished actor who can do nothing with his accomplishments when he has them, is to see a man full of enthusiasm and appreciation of the art, who has no cultivated ability. And therefore very often one is driven to say, "Give me a company of people who know how to move and dance and be acrobatic generally."

Some time ago I went to Berlin and Moscow, and I had a talk with some very good friends of mine in Reinhardt's Theater. We were discussing the difficulties that the German theater was undergoing, and he said: "What we find is that we are losing the old style of actor here, and we are not getting any really new satisfactory type in his place." He said: "We very often say to ourselves what we really want is not a company, but a zoo." He said "they ought to be brought down to the theater at night in a cage, brought to the edge of the theater stage and let loose. By that we really might keep some of the enthusiasm which used to distinguish the theater of twenty years ago."

I went to Moscow, and I talked there with a very great man indeed; I think, on the whole, the greatest man I have met in connection with the theater, and that is Stanislofsky, who is one of the heads and who has the direction of the Art Theater there. He took an exactly opposite view of the stage. He said: "What we want are men and women who understand the problems that face men and women in the world; I want to bring them into the theater and I want to make them understand the problems of the world."

I should like to tell you of a very interesting theater that Stanislofsky told me about and the way he rehearsed his performances. There they have an ideal system; they have a company that has played together, most of them, for about thirteen years, and then from time to time other people were brought in because of death or other things, when they would have to reinforce their numbers. When I was there, there was a very well-known actor in Moscow who was leaving the theater he was then in, and was taking up his position, quite a good position it was to be in the Art Theater, and that man was to come for one entire season to belong to the theater, and he was not to act a single part.

He was to do nothing but live in the theater, rehearse with them, work with them, and get into their ways. That shows you what the Moscow Art Theater means by acting. And Stanislofsky said that when they rehearse a play they do not say, "We will give so many weeks for the rehearsal"; what they say is, "We will put this play in rehearsal, and when that play is ready we will produce it." I can truthfully say that they are capable of the most extraordinary things there. They rehearsed "The Blue Bird," and they got everything ready for it; they arrived for the dress rehearsal and saw the scenery on the stage for the first time; they had, I believe, about fifteen thousand dollars purchased in tickets by an audience to see "The Blue Bird," and because they did not like the scenery they did not produce it.

To us, who are always rushing through our work—I speak now of professional people—we are always behind the time, we are always giving the time that ought to be given to rehearsal and preparation to performance. To me, who also am tied up in those conditions, that was a very great lesson. The other thing I learned there was the particular method that Stanislofsky uses in rehearsing the parts. He says to study a play, and to study a part, and not to merely learn it mechanically, you should do this: You should first study the character; then when you come to the actual staging of the thing and you want to learn to work in with the other people you should set up in your mind certain milestones in that character and that part. And those are the points to which you have to travel in your conception of the part, in your acting of it, when you know it. You have to say in such and such a scene there are two milestones; there is one at the start and then in a certain scene you have to reach the other, and so on. And he said if you will do that and you will get that fixed, then you need never become a mechanic, you will find that your performance is really spontaneous; and if the performance that I saw there is a test, it is certainly very wonderful.

I saw something there which they had been playing constantly for six or seven years, and really I could not detect a single mechanical piece of business in their whole production, and I knew the play, and I think I am as good a critic as anybody in the theater was at that time. So that is to me the art of acting; to look at the thing from that broad point of view; to think that the accomplishments that you get and the training are not merely facial acrobatics; to think that all those things are only the ground work; and after you have mastered that and that little thing that cannot be learned comes to you on top of it all, then you will know that you are not only going to be an actor, but you will be the best actor that you are capable of being.

The more I see of the art of acting, the more I begin to learn how little I know about it. One of the great difficulties also you will find when you come to take up the art of producing, is really to keep a free and innocent mind. It is a very necessary thing to the producer that you want me to go on. (Laughter.) Nothing is more difficult when you start the rehearsal of a play, than to say such and such a thing won't come out right; really, the art of producing is almost always the art of leaving well enough alone. So that you do require to keep an extraordinary, as I say, innocent mind. I do not know much about the theater; I have still a great deal to learn. But having given up prosecuting acting myself, I was never a very good actor, all I want to do now is to sit and watch other people, and I shall be most pleased, indeed, ladies and gentlemen, to see if you can make me cry or laugh or happy or sorry, which is really the only test, after all, as to whether you are doing it right or not.

If there is one thing more distressing than to see an accomplished actor who can do nothing with his accomplishments when he has them, it is to see a man full of enthusiasm and appreciation of his art, who has no cultivated ability.

The more I see of the art of acting the more I begin to learn how little I know about it.

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Stanislofsky said that when they rehearse a play they do not say, "We will give so many weeks to the rehearsal." What they say is, "We will put this play in rehearsal, and when the play is ready we will produce it."

MADAME CRITIC

I WONDER in what ways the new club for English actors will affect the American clubs which for so long have extended a welcome to the strangers in our midst. The public never suspected that the Englishmen would get together in so exclusive a fashion, and since it is to be an English club Americans will not be asking for admittance, for no American can successfully pose as an Englishman, no matter how hard he tries. He may flatter himself that he has the London vernacular down pat. He may reel off such phrases as "a bit squiffy," "fed up," "not cricket," and all the rest in which our comedy stage has educated us of late. He may feel perfectly sure that he is able to pass any examination on accent, pronunciation—he may boldly pronounce "necessary" with the forceful tone on the last syllable instead of the first, he may even go so far as to unblushingly say "shedule" for "schedule," "shenario" for "scenario," of the plain old Yankee lingo, but the fact remains, underneath all his affectations lurks the rough old hickory wood character which will assert itself at the most unexpected moments—and then, all bets are off.

One expects all sorts of nationalities in an American club—we delight in types, you see. We are a young, such a very young, little nation, and we are still willing to learn from anybody, everybody. We aren't a bit sensitive about our limitations. And I am sure our clubs have profited greatly by the observation of English actors. We shall miss their presence more than we can say, for they lend a certain distinction to our democracy. Of course, there are some who will for the time being continue to drop in at the old places, but unless I am a poor prognosticator they will gradually drift to their own kind. The new club is only in its infancy and the average reader will attach but little importance to its founding, but managers and actors have been reading the answer in the stars for some time past.

There has been an undercurrent of objection on the part of the average American actor to the wholesale importation of the English, which has not been known, nor would it have been approved by the theatergoing public if it had been known. Patrons of plays like English actors and actresses. They have no resentment because they happen to come from across the Atlantic. They do not possess that kind of patriotism which demands natives only for the best roles. Provided a character is well acted, the public does not care where the actor comes from, nor the exact amount of his salary. This information goes in vaudeville and moving pictures, but even vaudeville does not talk so much about it at the present time.

Press agents have deliberately so distorted the truth, and they have been so aided and abetted by managers and actors themselves, that the public doesn't believe that a star receives more than five hundred dollars when the newspapers quote "one thousand." So the fact that managers have been able to secure English players at one-half the salary given Americans is of great moment to the American actors only. The public doesn't resent a cut in salaries. And if the English actor is willing to play for less than the American, the profession will have to settle the argument itself. The public demands good acting, and the English often give us that. They are almost invariably men and women of excellent education, of more or less social experience, or possessing an innate ability for such development. The women may not spend as much money in dressing a part in order to appear chic as do American actresses, but no matter what they wear they wear their clothes like gentlewomen and they appear in stage drawing rooms with an understanding of the manner of persons who are accustomed to the atmosphere.

The English actor is proud of the wearing of good clothes, his developed brain and his manner. Can one blame him? I have heard American actors say that the Englishman's acceptance of what we consider an inferior salary was due in the first place to ignorance of the customary salaries on Broadway. Once salaries had been cut according to English rates, there was no going up for the Englishman, and the American, who had for years demanded and received a huge sum, was obliged to come down the dollar scale or remain idle all season, or as many seasons as he refused to reconsider his decision.

This has been the main reason why the American actor has resented the English invasion. At first he did so with apologies, but later on when he noted the companies filling up with foreigners he began to grumble aloud his complaints. He didn't hesitate to say that he heard more "English" spoken at his club and on the stage than "American," and suddenly he began to yearn for the sound of his native tongue.

But the English didn't mind him a bit. From just a few actors of years ago who were tremendously popular because they were advertised as having been brought especially from London to support some star, the number has now grown until the English are strong enough to have a club of their own which they can enter without having the feeling that a hubbub of conversation has been hushed upon their entry.

"What is to be the name of the Englishmen's Club?" I heard one American actor inquire of another as they chatted on Broadway.

"The Pan-American, I suppose," came the answer.

It may be that the new club will not take away so many members from the old clubs—that remains to be seen—for perhaps it will not be diplomatic to

White, N. Y.

MR. JOHN CHARLES THOMAS, WHO HAS SCORED A GREAT SUCCESS IN THE BARITONE ROLE IN "THE PEASANT GIRL."

ally one's self with an exclusive organization after having figured in a democratic way.

The development of the new club will be watched with much interest both by managers and actors.

Speaking of Englishmen, it isn't every actor who can successfully call himself an Englishman and yet be an American actor at the same time; but Hamilton Revelle, though of Spanish and Scandinavian blood, justly merits this distinction, for he has played in the United States for so many successive seasons that no one could question his right to the claim of being an American actor. Mr. Revelle made his New York debut as leading man for Olga Nethersole when her repertoire and acting were the sensation of the time. At the completion of his long engagement with the English actress, Mr. Revelle had so acquired a love for this country that he proceeded to become Mrs. Leslie Carter's leading man. As Cossé in "Du Barry" he was pronounced one of the handsomest young actors ever on our shores. Under the Belasco management, Mr. Revelle continued to add splendidly acted roles to his repertoire. He also added a moustache to his personal appearance. He continued to be handsome, but somehow the critics had become accustomed to his good looks and ceased referring to them as anything remarkable. But on Mr. Revelle's return to the States this season as leading man again for Mrs. Leslie Carter, he once more appeared moustachless, and lo and behold, a perfect avalanche of admiration from all sides. The newspapers spoke of him as though his manly beauty had burst upon New York as a revelation in the subject of matinee idols. Lou-Tellegen—the Greek God—was not considered a serious competitor for highest honors.

"Really," said Mr. Revelle with a laugh, "all these comments about my personal appearance are—really—I don't know what to say about them. Am I better looking than I used to be? I can't see myself as the public sees me, you know. It must be because I no longer wear a moustache. If the public likes me better without it, why then I shall never wear it again. But what has a moustache to do with one's acting? And they say they like my acting as Bernard Dufrene in 'Zaza.' Won't you permit me to tell the public through your columns how happy I am to be leading man for Mrs. Carter again? It is a joy to play with so great an artist, a woman who pulsates dramatic force and understanding in everything she does. And I do hope for her sake—because she deserves it—that she will find that perfection of management and play of which you spoke recently."

I think the whole country hopes for this happy conclusion as the great highlight in the career of our American Bernhardt. Burns Mantle says she deserves it, too, and there are lots of people who agree with Mr. Mantle as a critic. At any rate, rumors of a splendid future for Mrs. Carter travel up and down Broadway these days, and I have yet to hear one person say that it is merely idle gossip.

If Mrs. Carter should come into her own once more, it would be the biggest event in New York, as Mr. Mantle says, and for a decade, seats for the opening night would break all records as to prices.

Another rumor has it that it will not be very long before Mr. Revelle will be starred. This causes one to wonder why this honor has not been his before, as he is so deserving of it.

MADAME CRITIC.

STAGE ANTHOLOGY

Some neither can for wits nor critics pass,
As heavy mules are neither horse nor ass.
—POPE.

All common exhibitions open lie
For praise or censure, to the common eye.
—CHURCHILL.

Mrs. Oldfield was the woman (there is always one) who used the tones of nature upon the stage, in that day (1715).—CHARLES READE.

The man is of more importance than the method. A born critic can bend any theory of his art to suit his purpose.—BRANDER MATTHEWS.

We ought not to consider excellence in the technical arrangement of incidents as a certain proof of the highest order of art.—LORD BULWER.

Shylock is a grasping and relentless miser, yet he can give up avarice to revenge. He has sublime passions that elevate his mean ones.—BULWER.

When an author kisses his family goodby and starts for the first night of his play, he never knows whether he will return in a cab or an ambulance.—GEORGE ADE.

Theophile Gautier, who disliked the theater, said that an idea never found its way on the stage until it was worn threadbare in newspapers and in novels.—BRANDER MATTHEWS.

Underneath his (Rip Van Winkle's) defects the human nature is sound and bright; and it is out of this interior beauty that the charm of Jefferson's personation arises.—WILLIAM WINTER.

In art that aims at beauty the parts must be subordinated to Ideal Nature, and everything individual abstracted, so that it shall be the production of the universal soul.—EMERSON.

The principles of good taste when applied to art are not fixed and absolute, like those of mathematics or the exact sciences. They are vital and elastic. They imply a certain fitness and consistency.—JOHN BURROUGHS.

Aristotle long ago decided to what extent the tragic poet is to be governed by historic truth—no farther then that it shall resemble a well-developed fable, with which he may combine his purpose. He draws on history, not because it happened, but because it happened in such manner that he could scarcely have invented it better for his present purpose. If he find this availability in a real case, the real case is welcome to him; but to ransack the pages of history for one is a waste of time.—LESSING.

Personal

HAINES.—Robert T. Haines has been engaged by Mr. Charles Frohman for the part of Von Arndt in "The Hyphen," which will be produced about April 12. The character is a leading heavy, and Mr. Haines's many friends in New York will be glad to see him again on the dramatic stage.

MCLELLAN.—C. M. S. McLellan will write the American book and lyrics for "Miss Rabbit Foot," the new operetta by Emmerich Kalman, the composer of "Sari." The combination of Kalman and McLellan ought to be a particularly happy partnership. Mr. McLellan was responsible for the American book of

Rockliffe Studio.

MISS ELEANOR GATES,
Author of "The Poor Little Rich Girl" and "We Are Seven."

"The Pink Lady," "Oh! Oh! Delphine," "The Little Café," and numerous other musical plays. An early production of "Miss Rabbit Foot" is planned next season by Klaw and Erlanger.

PARKER.—Robert Allerton Parker has succeeded George Sylvester Viereck as dramatic and musical editor of *Current Opinion*. Mr. Viereck resigned in order to devote his attention to his German-American weekly, *The Fatherland*, and the *International Magazine*, which is to be conducted on broader and more ambitious lines than heretofore. Mr. Viereck was for many years connected with *Current Opinion*, and was a pioneer in establishing the department devoted to the description and analysis of one leading play a month.

VON LUKE.—Eda von Luke (Mrs. Perry J. Kelly) will be seen as the "American Widow" at the Bronx Opera House, next week, supporting John W. Ransone in the revival of "The Prince of Pilsen." Miss von Luke is a well-known stock leading woman and has headed many prominent stocks throughout the country. Her last dramatic engagement was with Henry Kolker in "Our Wives." Since her marriage to her manager, Miss von Luke has devoted her time to musical work.

YOUNG.—Mary Young, who appears on the cover of this week's MIRROR, occupies an enviable position, socially and theatrically, in Boston, where she has been leading woman for many years at the Castle Square Theater. She is also co-director with John Craig. This year she has made the hit of her career as Ellen Neal in the successful Harvard prize play, "Common Clay," by Cleves Kinkead, which is scheduled for a New York production next season. When Miss Young created this role, H. T. Parker, of the *Transcript*, wrote of her: "She entered the character, penetrated and imparted it. The mind knew the truth of her impersonation; responsive emotion answered Ellen Neal's passions and pains and to the human pity and power of them." New York will remember Miss Young in "Believe Me, Xantippe," which played last year at the Thirty-ninth Street Theater. Miss Young is not happy away from Boston, however, and cannot be tempted to leave it. She has a town house in beautiful Brookline and a farm in Marblehead-by-the-Sea, where she spends her Summers in the park of old maple trees.

THE MUNICIPAL THEATER

FRANK HOWE, JR.

A departure from convention in the theater either in the way of producing plays or the plays themselves, is matter of deep concern whether the observing one is of the theater or merely has liking for the playhouse.

Late in the year 1911, Thomas D. O'Bolger, Professor of English Literature at the University of Pennsylvania, speaking publicly, took occasion to declare that the theater in America would not become a theater for its citizens until the establishment of the Municipal Theater, and he believed city fathers not only should, but would, provide the theater of the future if the project was advanced to them in the spirit of community well-being, as such an institution should be, and Mr. O'Bolger urged his hearers to activity in the cause.

Subsequently, George R. Baker, of Harvard University, was approached by the Board of Trustees of a theater erected by the late E. H. R. Lyman and presented to the municipality of Northampton, Mass., to undertake the establishment of a permanent company of actors in that city, and so the first Municipal Theater was inaugurated with Bertram Harrison and Jessie Bonstelle as artistic directors. The first year's cost of operating was guaranteed by Frank Lyman, a son of the man who had made the possession of a municipal theater possible, and in October, 1912, this manufacturing town of but 20,000 inhabitants had the distinction of having the first Municipal Theater of this country. Yet, strictly speaking, it was not at that time a municipal enterprise, but it succeeded so well it was no longer an experiment in which private capital was necessary to bolster receipts, for it had become a part of the town itself, with every citizen concerned as to its success or failure and every citizen feeling an individual ownership in the commercial side of the undertaking. Fortified with the known public approval of this purely aesthetic side of community living, the Municipal Council over one year ago took over the enterprise and since that date has been operating the theater and company as an exclusive municipal undertaking, owned entirely by the municipality of Northampton.

Who of those who heard Mr. O'Bolger's speech in 1911, and looked askance upon the plan and with mild amusement listened to the speaker, will say today the Northampton example is not a practical demonstration of the idea of a municipal theater.

Where this perfectly feasible plan can be acted upon by municipalities, the advance of the theater is

MISS EDA VON LUKE,
Who Has Been Engaged for the Role of the American Widow in "The Prince of Pilsen."

assured at the foundation. The foundation of the appeal in the theater, creating a bond of sympathetic interest between the play, the player and the playgoer. The bond that existed from early days of the play to within the memory of the present generation of playgoers. The bond that is denied the theater of to-day.

Answering the desire of theatergoers in towns of 20,000 inhabitants, the plays that attained vogue in the metropolis should be given. Yet, in New York and at other points where plays are shown in their best investiture, what an opportunity here lies for the production of the new play and the extension of the repertoire theater so much desired by genuine lovers of the drama. Surely, if the smaller town can profitably conduct such an enterprise, the possibilities for every other town possessing a theater is open and desirable. The municipal theater idea should spread.

POPULAR MANAGERS

Colonel Felix R. Wendelschaefer, manager of the Providence Opera House of Providence R. I., holds a conspicuous place among the people of his community. While carrying the responsibilities of the leading theater of the second city of New England, he has been associated with a number of other enterprises, in each of which his work has spelled success. When Providence needed a winning ball team, Colonel Wendelschaefer bought the franchise, built a fine plant, assembled the players, and at the end of the second year won the pennant of what is now the International League. When the city desired bicycle racing, he built the Colosseum, one of the finest tracks in America, and brought there the world's fastest racers. When the big Narragansett hotel needed new blood in its management, he bought a

COLONEL FELIX R. WENDELSCHAEFER,
Manager of the Providence, R. I., Opera House.

half interest and gave it a new impetus. When the call came for a new popular-priced theater, he established the Imperial, since renamed the Colonial, operating it jointly with the Opera House. He has also extended his influence to Massachusetts, where he was for a time manager of the Worcester Theater. Colonel Wendelschaefer has been ready at all times to meet the demands of discriminating students of drama, even to the extent of booking some of the finer examples of stage art. "The Colonel" has been associated with the Opera House for a quarter of a century, the first seven years as leader of the orchestra. He succeeded Robert Morrow as manager. His musical education was obtained in New York, his native place, under private tutors. He is a life member of the Actors' Fund of America and the B. P. O. E.; a member of the Providence Chamber of Commerce, Pombam, West Side and Rhode Island Yacht Clubs.

DANIEL C. CHACE.

The early English dramatists (before Shakespeare) were led to form an erroneous conception of tragedy. In order to secure for it its due importance and the greatest possible effect, they exaggerated the tragic element to such a degree as to make it hideous and horrible, and to accomplish this they had recourse to the most forced situations, to the delineation of coarse outbursts of passion and to a diction which was unnatural, forced, and bombastic.—ULRICI.

In a certain sense of the word, all representations of passion in fiction may be considered typical. In Juliet it is not the picture of love solely and abstractedly; it is the picture of love in its fullest effect on youth. In Antony it is love as wild, and as frantic, and as self-sacrificing; but it is love, not emanating from the enthusiasm of youth, but already touched with something of the blindness and infirmity of dotage.—BULWER.

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WHY LATE-COMERS?

The Boston *Transcript* is lashing late-comers to the theater. It tells them that the habit is evidence of bad manners if not ill breeding. Our contemporary that oozes culture for the Back Bay and sets the Hub pace for all that is elevating has a big contract on its hands. Boston is the baptismal font of United States Liberty, although Philadelphia arrogates to itself that honor. But there is no disposition on the part of The Mirror to mix in this contention. The claim is, and it is set up in every community in the land, that this is a free country, and among the pursuits guaranteed in the Declaration, is the privilege of doing what one pleases so long as the doer does not violate the shalt nots of Sinai.

Theatergoes, the class excoriated by the *Transcript*, are not governed by court rules, chief of which is that promptness is the politeness of princes. A late dinner beats a royal convention. Extra touches at milady's beauty table in order to create a flutter in the playhouse and to excite envy are considered before the regulations that govern the purple. Also, if one pays one's way to see a play it is nobody's business when one stalks in so long as one doesn't blow in in a disorderly manner. A theater manager has a right to order up the curtain at any hour he sees fit, but he has no right to set the hands of the clock for the hour in which people assemble. And if the people who are so particular about being in when the play begins don't like late comers what are the early arrivals going to do about it?

This is a free country, and this fact is the cap-sheaf of Liberty. The late-comers who feed and grow selfish on this sort of thing give an excuse—if they ever think of offering excuse—that it is better late than never. In the higher walks this back-woods copy-book text has been superseded by "Better never late." This is the court rule, but it is put in the sort of United States language which is better understood and appreciated by those who do not have to carry a banner and who do not have to be announced in a circle of good breeding.

There are people who know the limit of transgression—who have a genius for barely escaping a penalty. Habitual late-comers to a theater are of this class. Legally they are not nuisances, but they are not far from that which the law forbids. There is one set of tardy theatergoers who should be exempt from criticism. They are the commuters. On "this wide and universal stage" none are entitled to as many privileges as our friends who make week-ends a delightful escape from the people who proclaim by swagger that this is a free country.

Here's to the Boston *Transcript*: May its whip have a new cracker every day until the last habitual late-comer is lashed into line.

ON THE RIALTO

Ethics and real life seldom travel the same route.—*The Sage.*

Owen Davis' "Sinners" will have a presentation next winter in Petrograd if present negotiations between William A. Brady and Ivan Narodny, managing director of the Russian Chamber of Commerce in New York are effected.

The jitney craze has fallen all over San Francisco. "A Thespite" sends the Rialto the song they are singing on the Zone at the Expo. We quote a sample, the title being, "I Didn't Raise My Boy to Drive a Jitney":

Ten million people ride in trolley cars,
In the morning, and noon, and night.
Ten million people's arms must ache—
For the straps they must hold tight.
Then sonny softly whispered into his mother's ears—
But he heard her softly moaning through her tears:
CHORUS.
I didn't raise my boy to drive a jitney—
I raised you to live a life serene.
It seems to me you have a heart for comfort—
For in the cars we are packed like sardines.
We've let the street cars run things to their liking—
It's time that we should stand up for our own,
Five cents—it isn't much—but the U. R. R.'s in Dutch—
So I guess I'll have to let you drive a jitney.

Little has been heard of late of the once popular Francis Wilson, the comedian. Wilson is one of the comparatively few actors who have saved their money and grown rich. It is probably because he does not have to act that he is rarely seen on the stage nowadays. He lives in a luxurious home at Mount Vernon, a short distance from town, and if I read the signs right is preparing to go on the lecture platform. He has two hobbies. One is the late Joseph Jefferson and the other is Eugene Field. He recently delivered a lecture on the former and is now engaged to deliver two on Field. Such is the devotion of the former nimble comedian to the memory of Eugene Field that he is regarded the largest custodian of Fieldiana in the country. As is well known, Field wrote many fugitive poems that were printed and circulated privately. They reveal an entirely different aspect of the poet and humorist from that commonly accepted. Many of these writings were truly Rabelaisian and never intended for publication; but they laid the foundation of Field's popularity, and he had to create an entirely new clientele when he came out with his beautiful child poems. Well, Wilson has made it his business to collect all of Field's stray poetic indiscretions, and it is said destroys them as fast as he lays hands on them so that nothing may survive to reproach the memory of the poet he reveres. It is a charming trait in the comedian, but all old newspaper men and former cronies of Field will regret the destruction of these brilliant if tabooed children of his virile fancy, written on occasions when they were quite appropriate and hugely enjoyed. Not a few of them are classics in their way, written in sonorous English and full of Falstaffian humor.

A good deal of sarcasm has been poked at English actors in the United States for not going to war in defense of their country. Immigration statistics show that there has been a greatly increased influx of actors from abroad since the war commenced, and the great majority, of course, hail from England. American actors complain that life has been less a pleasant dream since the outbreak of hostilities than in years gone by, as many of the English players are filling their shoes in the various productions made this season, while they are out of employment. Now a champion of the English actor has come to the front who avers that he doesn't deserve the stigma which has been fastened upon him by his American fellow artists, since fully 800 are fighting bravely in the trenches in Flanders and France, and some in the navy. He thinks this a pretty good proportionate representation of the profession, even if it doesn't relieve all the English actors over here who are not fighting. This champion has been close to the English army in action in South Africa and declares that there were many actors in the ranks fighting against the Boers, and doing their full duty. As a profession, therefore, they are not deserving of odium, their percentage being as great as that of any other profession represented in the ranks, if not greater. This, he admits, is equally true of the German actors, and presumably of the French, too. Several of the former members of the Irving Place Theater company have been heard from through letters written in the trenches, and two at least have received the iron cross for personal bravery. One entered as an officer and has been promoted on the field. It is only fair to add to this little encomium on the actor that every member of the loyal German company who was able to bear arms reported for duty as a volunteer before leaving Germany or Austria. Director Christians, who had never served in the army, twice volunteered, but was told to go to the United States, as he was not needed.

FREDERICK F. SCHRADER.

WORKING THE THEATERS

Editor Dramatic Mirror:

Sir.—I think you will be doing a service to the theaters, if you will print something concerning the following facts: During the past two months I have had numerous telephone inquiries from what purported to be the editors and publishers of *National Monthly*. Knowing the editors of the *National Magazine* intimately, and also the publishers of the *National 5 and 10-cent Magazine*, and never having seen a copy of this *National Monthly*, I refused to extend courtesies to these people, until they sent me a copy. No copy arrived, but even more numerous telephone messages from the editors (?), etc., kept coming. Finally I asked one of them to come to see me. This he did with a letter signed H. K. Willis, dramatic editor. The stationery bore no local street address. After several minutes of questioning, he grew very embarrassed, and admitted that he had never seen a copy of the paper, that so far as he knew it was never published, and that several young boys were doing this in order to obtain free admission to the theaters. We were anxious to avoid a scandal in the theater, so did not have him arrested.

All good wishes.

Truly,
S. JAY KAUFMAN,
Press Representative, Theatrical Producing Company.

EDITORS' LETTER BOX

[Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers, will be advertised in The Mirror's letter-list or forwarded to their private addresses if an ale in The Mirror office. No questions answered by mail.]

Harlem, New York.—Corse Payton is a cousin of Mrs. Mary Gibbs Spooner. (2) Cecil and Edna May Spooner were born in Iowa. They are daughters of Mrs. Mary Gibbs Spooner.

D. Denison, Los Angeles.—Do not know of such a marriage. (2) Rita Stanwood has appeared in "Excuse Me," "The Hurdy Gurdy Girl" and "My Best Girl," the latter a musical comedy.

Rodney Howes, N. Y. C.—According to present plans Forbes-Robertson will not appear again in New York. (2) Do not know date of birth of Phyllis Neilson-Terry. She is about twenty-two years old. (3) Walker Whiteside was born March 16, 1869.

E. B., New York.—"The Gypsy Girl" was produced at the Star Theater, New York, April 3, 1905, with the following cast: Gladys Smith, Harold Selman, George B. Miller, Teddy Le Duc, Joseph Wheelock, A. McCaskel, J. A. Curtis, Adeline Duniap, Emay Alton, Francis Young and Dolly Kemper.

GREEK VS. WAYBURN CHORUS

(*From the New York Sun.*)

Through an oversight the person who doped out the curriculum of dear old Wayburn—meaning Ned Wayburn's College of Vaudeville, which is now defunct, but in its time was the most celebrated seat of learning in the entire Teuderloin—quite forgot to include a course in the Greek drama when getting up the three-sheet list of the course of studies.

Therefore Old Doc Wayburn, who was proxy of dear old Wayburn and held the chair of differential and applied slapsticks as long as the venerable institution lasted, cannot be blamed for his enthusiastic if slightly confused offer to Granville Barker, when Proxy Wayburn heard yesterday that an important part of Mr. Barker's productions of "The Trojan Women" and "Iphigenia in Aulis" will be the Greek chorus.

"This guy Barker," remarked Proxy Wayburn, in his deliberate, scholarly tones so suggestive of ivy-covered walls, to Dr. Charlie Burnham, who used to deliver courses of lectures at dear old Wayburn on "Personal Reminiscences of the American Stage from Jenny Lind up to and including 'The Black Crook'—this Barker guy doesn't know a darn thing about putting on chorus stuff so it'll get over, the poor simp.

"Now, just to show what kind of a little playmate I am I'm going down to Wallack's to see this Barker guy and offer my services absolutely gratis. Furthermore, I'll talk Jerry Kern or Ben Burt or Irving Berlin into touching up the chorus numbers so Barker won't look like a boob. How many Janes in the chorus?"

Doc Burnham replied that he had been reliably informed that a single pale-faced youth named something or other had been engaged, and that this young man was to be the entire Greek chorus. So Proxy Wayburn just eased in silence for a full minute into Doc Burnham's features pityingly, lamped his cap over his eyes till the peak and the collar of the Wayburn sweater met, and strode away in a dame.

WORKS WHILE YOU SLEEP

Gustave Frohman is in Boston looking after the interests of the Frohman Amusement Corporation. He writes: "The New York Mirror made my work easy. On my arrival I found it at the clubs and all around among my friends, and it was expressed: 'We have kept tabs on you. The Mirror we never miss. We have followed your movements weekly.'"

MAY ROBSON DOING WELL

Dear Mirror: You see we are still out, and business has been excellent up to the last two weeks. However, I feel sure it will return to a paying position once more after Lent.

Yours truly,
May Robson.

Indianapolis, April 1.

BIRTHS

A daughter, who has been named Helen Jay, was born to Madame Louise Homer, of the Metropolitan Opera company, and Sidney Homer, the composer. The newcomer is their sixth child.

DIED

Mrs. Bernard Beere, the actress, died in London on March 20 after an operation for appendicitis. She made her debut in London in 1877. She was born in 1859 and was twice married. Her last husband was H. C. F. Oliver.

Charles H. Fuqua, who had been in the theatrical profession for thirty years, died March 22 at the New York Hospital after a short illness. He was a member of the original company which presented "The Merry Widow" in this city.

Frank Silas Hanson, for many years prominent on the vaudeville stage, died March 23 at Carroll Inn, Ossipee, N. H., of which he was the proprietor. When a youth he traveled all over this country and Europe. He was a member of the Fields and Hanson team, which played through the season of 1877 in the old Olympic Theater in New York. He was fifty-three years old.

Mrs. Mary Dalton, mother of Louise Dalton (Mrs. W. T. Keiner), died Feb. 18, 1915, aged eighty-three years, at her home in Sunbury, Pa.

Millicent Gaile, aged twenty-one years, who has played with stock and repertoire companies on the western coast and was until recently with Fred J. Ardath and company in Vaudeville, died after a short illness at the home of her mother, Mrs. Katherine Wall, 1966 Mission Street, San Francisco.

TO STOP CUT-RATE EVIL

Managers Agree to Cease Selling Tickets at Reduced Prices

The movement to abolish the cut-rate ticket evil begun by Charles Frohman when he issued a warning to his fellow theatrical managers, printed in last week's MIRROR, took concrete form on April 1, when a meeting of managers was held in the Hotel Astor. Practically every management in the city was represented except the Shubert interests, and, following a statement that Lee Shubert would agree to any plan adopted by the other managers, this telegram was sent to him at Atlantic City:

"At a meeting held to-day the following managers agreed to abolish all cut-rate special and reduced-rate tickets: A. L. Erlanger, Marc Klaw, George M. Cohan, Sam H. Harris, Alf Hayman, C. B. Dillingham, A. H. Woods, David Belasco, L. J. Anhalt, Crosby Gaige, William Harris, Charles Burnham and W. G. Smythe. Mr. Erlanger stated you would consent to any plan the managers decided upon to eliminate the evil. Regret you could not attend. Another meeting will be held next week. Will you be present to conclude plans for above purpose? Kindly advise."

From Boston David Belasco sent a telegram, part of which read:

"For want of a better plan, I suggest that the managers who treat their patrons fairly and who honestly keep to their scale of prices, using all alike, advertise the fact widely, so the public will know which houses adhere to the two-dollar scale and which houses make the man who doesn't know pay two dollars and then turn around and sell seats in the same relative location for one dollar or less."

Following this decisive action it appears now as though the managers will shortly begin to demand a flat scale of prices.

DEATH OF IDA GLENN

Ida Glenn, formerly the wife of Frank L. Perley, died at the age of forty-nine from heart trouble at the Polyclinic Hospital on March 20. She is survived by a son, Walter L. Perley.

During her long stage career, Miss Glenn was associated with many notable companies. For many years she played leading parts in the Stuart Robson-William H. Crane Company, appearing in "The Henrietta," "The Cherubs," and other plays. She was a member of the old Boston Museum Stock Company, creating many roles in its productions. For three years she was with "The Lion and the Mouse." Among the players with whom she appeared were James H. Wallick, Harry Lacy, Mr. and Mrs. George S. Knight, Barney Macauley, Elsie Ferguson, and Mrs. Langtry. In 1878 she made her debut on the English stage at Liverpool in the part of Eva in "Uncle Tom's Cabin."

"THE LADY IN RED" FOR CHICAGO

A new musical comedy, "The Lady in Red," with book and lyrics by Anne Caldwell from the German of Julius Brammer and Alfred Gruenwald, and music by Robert Winterberg, will be produced at Atlantic City on April 19 with Valli Valli, Glen Hall, Edwin Martindel, Will Phillips, and Vincent Sullivan in the principal roles.

After the premiere, the production will be taken to Chicago for a Spring and Summer run.

RECEIVER FOR HAMMERSTEIN

Judge Charles M. Hough has appointed Irving M. Dittenhoefer as receiver to look after the interest of Oscar Hammerstein, following the filing of an equity suit by the American Seating Company, a creditor, for a claim of $6,000.

Louis J. Vorhaus, attorney for Mr. Hammerstein, issued a statement in which he said that the proceeding was an entirely friendly one to relieve Mr. Hammerstein of all business cares while he is ill, and that in no sense was he a bankrupt.

THE LONDONS IN HONOLULU

HONOLULU (*Special to* THE MIRROR).—Mr. and Mrs. Jack London were the honored guests at a dinner given Thursday, March 11, at the Monastery, by Mr. Charles Dana Wright. Covers were laid for eight people. After the repast the party motored to the Oahu Country Club where dancing occurred. WRIGHT.

CHILDREN IN "DADDY LONG-LEGS"

A performance of "Daddy Long-Legs," by a cast made up of children now playing in New York, will take place Friday afternoon at the Gaiety Theater. Boots Wooster, of the present "Daddy Long-Legs" company, will play the part of Judy Abbott, while Robert Smith will appear as Jervis Pendleton. Seats for the production may be obtained from Alice Smith, 521 Park Avenue.

HOWARDS IN NEW PRODUCTION

Selections are being made for the cast of the new Winter Garden production, "The Passing Show of 1915." It is said that Willie and Eugene Howard, and Harry Fisher have been engaged for the principal comedy roles.

EDITH THAYER IN TRENTINI ROLE

Edith Thayer has been engaged to take the place of Emma Trentini at the Wednesday matinee performances of "The Peasant Girl."

BOSTON SCHOOL OF ACTING

Open-Air Pastoral Plays in Summer by Jewett Company and Students

The success of the Henry Jewett Players at the Boston Opera House this season has prompted Manager W. R. MacDonald to organize a school of acting which will give special courses of practical study for the stage. Miss Viola Compton, Mr. Henry Crocker and Mr. Max Montesole have associated themselves into a faculty under the direction of Mr. Henry Jewett. They are favorably known to the clientele of the Boston Opera House. The Henry Jewett School of Acting will have their quarters at the Toy Theater, where the term will commence Monday, April 12. During the Summer months open-air pastoral performances will be given by the players in conjunction with the school.

BENNETT IN "DON'T SHOOT"

Woods to Produce Porter E. Browne's Satire on European War

Richard Bennett and Pauline Frederick are to play the leading roles in Porter Emerson Browne's new play comedy, "Don't Shoot," which A. H. Woods is shortly to produce. The play is a satire upon the present European conflict.

Among others who have been engaged are Mark Smith, Frank Byron, Edouard Durant, and Bennett Southard.

AT THE NEIGHBORHOOD PLAYHOUSE

The first performance by a visiting company in the Neighborhood Playhouse, 466 Grand Street, was given last Saturday night, when Whitford Kane and his associate players appeared in two one-act plays, "Lonesome Like," by Harold Brighouse, and "Red Turf," by Rutherford Mayne. The Neighborhood Players were seen in the one-act play, "Womenkind," by Wilfred Wilson Gibson.

Under the auspices of the United Theatrical Association, Mr. Kane appeared in "Lonesome Like" at a special matinee last Spring at the Forty-eight Street Theater.

U. S. TO SUE BILLBOARD TRUST

Prosecution of the Government's suits for the dissolution of the Association of Bill Posters and Distributors will be started under the Sherman law before Judge Landis in Chicago on April 26.

It is the Government's contention that this organization controls practically all of the outdoor display and billboard advertising in the two countries. Seven concerns are said to be at the head of the combination.

ALUMNI WELCOME GRADUATES

The annual meeting of welcome by the alumni of the American Academy of Dramatic Arts to the members of the graduating class was held March 22 in Room 95, Carnegie Hall.

Words of greeting were spoken by Franklin H. Sargent, president of the Academy; Charles Jehlinger, and Lemuel B. C. Josephs. Fanny Cameron spoke to the class of her interesting and varied professional experiences.

"ALICE IN WONDERLAND" AT HUDSON

So successful has "Alice in Wonderland" proved at the Booth that it has been transferred to the Hudson. "The Show Shop" will continue at the Hudson, and the play taken from Lewis Carroll's books will be given at matinee performances only, so as not to interfere with the regular performances of the Forbes comedy.

UP-STATE ATTRACTIONS

At the Van Curler, Schenectady, "Beauty, Youth and Folly," April 1-3, prompted Manager W. R. MacDonald to Mason? and an excellent vaudeville bill, April 1-3. Harry Luken's ten-act circus at the Mohawk, April 5-7. NAT SAHR.

MATINEES OF "GHOSTS"

Robert Whittier has announced a series of matinee performances of Ibsen's "Ghosts," to be given at the Longacre Theater on Tuesdays and Thursdays. The first performance will take place to-morrow afternoon, with Mr. Whittier in the role of Oswald.

"THE MIRROR" IN TEXAS

THE MIRROR acknowledges the receipt of the Grand Opera House, Galveston, Texas, programme, published by J. and D. A. Singer, proprietors of the house, in which THE MIRROR'S various departments are gratuitously and conspicuously mentioned in complimentary terms.

NEW THEATER IN MARYLAND

On Easter Monday, April 5, the Maryland Theater, Hagerstown's new playhouse, with a seating capacity for 2,000 people, will be opened in that city. The theater represents an expenditure close to $100,000 and will be one of the finest and largest playhouses in Western Maryland.

"POOR LITTLE RICH GIRL" 7 WEEKS

"The Poor Little Rich Girl" recently concluded a run of seven weeks at the Gaiety Theater (Miss Horniman's), Manchester, N. H. The business steadily mounted with each week.

RICHMOND'S STRIKE

Why the Stage Crew and Orchestra Quit—Statements from Both Sides

The strike in Richmond, Ind., by which the stage crew and the orchestra of O. G. Murray's Gennett Theater in that city recently walked out, is the outcome of trouble over the employment of non-union men at the Richmond playhouse dating back some years. This is the statement made to the MIRROR by Thomas F. Gamble, secretary to the president of the American Federation of Musicians in this city. Mr. Gamble adds that the strike was not authorized from New York, as has been stated, but was ordered by the local organization in Richmond which has full authority in such cases.

Manager Murray's statement is that he has employed his stage hands for fifteen years, and that he refused to discharge them on the demand of the local union inasmuch as the heads of the local union are not connected with the profession, and that one of them is a non-union man. The recent strike at the Richmond theater was precipitated when the "Prince of Pilsen" company arrived in town. The stage crew and orchestra were ordered out in sympathetic strike. The play went on, a chorus hand performing on a piano—"and the music wasn't sweet," as Tony Pastor used to sing of the street hand-organ. After the performance, two members of the company's crew belayed a chorus man, and the leader of the assault was arrested and fined $10 and costs, the total being $22. Four of the stage hands of the "Prince of Pilsen" company were discharged because they refused to play in Richmond. Richmond citizens called on the Commercial Club to investigate conditions.

ABORN OPERA CIRCUIT

Hundreds of Artists to Appear with Organization—Season Begins in Boston

Between 500 and 600 singers, chorus people, ballet dancers, and musicians have been engaged for the Spring season of the Aborn Opera company, which began in Boston on April 5, under the direction of Milton and Sargent Aborn. Companies are to be installed in Brooklyn, Providence, Pittsburgh, Newark, Baltimore, and Washington, and artists will alternate in the principal roles as operas are sung in the different cities.

By preventing many artists from appearing in Continental opera houses, the war has made possible the addition of many notable singers to the Aborn forces. Popular prices will prevail.

MAY IRWIN IN NEW PLAY

To Open April 12 at White Plains in "No. 13 Washington Square"

The premiere of May Irwin's new play, "No. 13 Washington Square," a dramatization of Leroy Scott's novel of the same name, will take place at White Plains on April 12. A brief tour will follow, after which Miss Irwin will hold the play in reserve until next Fall.

The cast includes George Backus, Edward Langford, Charles Clark, Julia Ralph, Charlotte Carter, and Florence Harrington. Heinrich Marlow is staging the piece.

"TWIN BEDS" AD. REFUSED

Corry, Pa., Paper, Mayor and Citizens Call the Play Unclean

CORRY, PA. (*Special*).—The attendance at "Twin Beds" here has discouraged New York booking agents. Corry was never a good "show town" and this season is the worst in years. As a result, it is possible the big managers will pass up the town for road attractions another year. The booking of a turkey burlesque for April 5 has put the local management in bad, as the Corry *Journal* refused the advertisement, and the mayor and other organizations demand a strictly clean performance.

M. J. BERLINER.

CORT LEASES THEATERS

To Conduct 116th Street Theater and Lexington Ave. Opera House

Encouraged by the success of his Standard Theater, John Cort has acquired the leases of the 116th Street Theater and Oscar Hammerstein's Lexington Avenue Opera House, both of which he will conduct next season as "combination" houses.

The 116th Street Theater is at present a vaudeville and motion picture house, operated by Max H. Saxe. Mr. Cort is to take possession next September.

THEATER FOR NEGROES

Plans have been completed for the erection of a theater for negroes on One Hundred and Thirty-fifth Street, near Lenox Avenue. The building will be two stories in height, with a facade of brick and terra cotta and a bust of Abraham Lincoln on replicas on either side of the entrance. The theater, which will have a seating capacity of 1,000, will be known as the Lincoln.

Mrs. Norman Hapgood has resigned as president of the Stage Society owing to the press of other interests. It was chiefly through her efforts that Granville Barker was brought to this country.

MISS VIOLET HEMING,
Who Recently Left the Cast of "The Lie" to Assume the Leading Feminine Role in "Under Cover," at the Cort Theater.

GOSSIP

Arthur Row has closed his season in "Milestones" and is in New York.

Miss Emma Bunting, formerly in stock in Memphis, Tenn., is now the star in "Help Wanted."

John Carson, who was ahead of the southern company of "To-day," is now agent for "Lady Luxury."

Mercedes Desmore, a young English actress, has succeeded Violet Heming in the role of Lucy Slade in "The Lie."

Gordon Mendelssohn has joined the Doris Moore "Peg o' My Heart" company, to play Alaric.

Natalie Alt has been engaged for the leading soprano role in "The Yeoman of the Guard."

Ethel Barrymore has been resting at White Sulphur Springs prior to the beginning of her road season in Boston, April 5.

Doris Mitchell and Creighton Hale have been engaged by Arnold Daly in his revival of "You Never Can Tell" at the Garrick Theater, April 5.

George Alison has joined the cast of "A Celebrated Case," which Charles Frohman and David Belasco revive at the Empire this week.

Evelyn Varden has been playing the part of Ethel Chichester in "Peg o' My Heart" in Company E of "Peg o' My Heart" instead of the title role in Company G as was recently stated.

A concert under the auspices of the Music School Settlement for Colored People, Inc., will be held at Carnegie Hall, Monday evening, April 12. The programme will consist entirely of negro compositions from the old spiritual melodies to "Hiawatha's Wedding Feast," by Coleridge Taylor.

Charles Frohman has completed the cast for "The Hyphen." It includes Gail Kane and W. H. Thompson in the chief parts; David Powell, Louise Sydmeth, Grant Stewart, Robert Haines, William Burress, and John H. Wheeler.

The Lenox Theater, at Lenox Avenue and 111th Street, opened again last night as a Yiddish theater, under the direction of Edwin A. Relkin. The first attraction is Madame Kenny Lipsin and Jacob Cone and their company in a new play, by Moses Richter, entitled "The New Life."

A combination known as the Lenox Theater company of New York city has been formed and consists of Boss Karp, Bella Gudinsky, Leon Blank, and Elias Rothstein. They will tour the country under the direction of Edwin A. Relkin, opening March 30 at the Empire Theater, Chicago, with "The False Step," by Jos. Latziner.

Albert J. Carroll and Doris Humphrey, of Chicago, where they are well known as exponents of classic and modern dancing, have been engaged by Ben Greet to do the dancing in his out-of-door productions this Summer. Mr. Carroll will also be seen as Oberon, Silvius, and other Shakespearean roles.

The Finley Club gave a performance of "David Garrick" at the Washington Irving High School on Saturday night, March 27. Bess Weston of THE MIRROR staff and Allan Fair played the leading roles. Dr. John H. Finley, for whom the club was named, attended the performance.

George E. Brown, who has been in advance of "The Things That Count" all season for William A. Brady, has been transferred to the special company of "The White Feather" which will open in Ottawa, Good Friday and make the trip to the Coast over the Canadian Pacific route.

C. M. S. McLellan, the librettist, has had his son naturalized under the British law that he may be a soldier. Mr. McLellan has been a resident of England since the success there in the late nineties of "The Belle of New York." His royalties on his plays and librettos are said to have been in excess of $1,000,000 since he began writing for the stage with a comic opera called "Puritania." He was at one time editor of *Town Topics*.

THE FIRST NIGHTER

"TRILBY"

Play in Four Acts from Du Maurier's Novel, by Paul M. Potter. Produced by Joseph Brooks and the Messrs. Shubert by Arrangement With William A. Brady. Staged by Cecil King, of His Majesty's Theater, London. Shubert Theater, April 3.

Svengali ..... Wilton Lackaye
Talbot Wynne, "Taffy" ..... Burr McIntosh
William Bagot, "Little Billee," ..... Brandon Tynan
Alexander McAllister, "The Laird" ..... George MacFarlane
Duc de la Rochemartel, "Zou-Zou" ..... Leo Ditrichstein
Gecko ..... Taylor Holmes
The Rev. Thomas Bagot ..... Cecil King
Theodore de Lafarce, called "Joe dor," ..... Frederick Macklyn
Anthony, an artist student ..... Leslie Austen
Lorrimer, an artist student ..... Leslie Eycroft
Colonel Kaw, a theatrical manager ..... Walter Fredericks
Trilby O'Ferrall, an artist's model ..... Phyllis Neilson-Terry
Madame Vinard, a concierge ..... Rose Coghlan
Mrs. Bagot, mother of "Little Billee," ..... Angie Esmond
Angele } Griselles { Virginia Fox Brooks
Honorine } Griselles { Cynthia Latham
Guests, students, artists' models, etc., by the Misses Burton, Leonard, Best, Blythe, Morris, Astor, Leris, and the Messrs. Martin, Snowden, Miller, Jackson, Litchfield, Louis, Kusler, and Hymes.

The ardent reception accorded "Trilby" on its revival last Saturday night to a packed house defiant of storm and stress may be explained on Mr. Wilton Lackaye's theory, so well expressed in his curtain speech, that the pleasure is partly the pleasure of memory; but I am disposed to attribute it to the power of the characters in the play itself, and hazard the prophecy that it will bear revival twenty years from now.

Pity is that Mr. Potter, the adapter, did not go a little more deeply into the psychology of Trilby, and utilise his rich material to produce a really standard play. It is well told, in a measure, and the author was successful both in preserving the characters and the atmosphere. But here and there we see the wires attached to the puppets, and Little Billee arbitrarily brought on and off the stage exigent to the demands of the situations. Beyond this "Trilby" is a play to conjure with and will always possess a decided interest.

The revival does credit to the management and the actors. Three of the original cast figured in their old roles: Mr. Lackaye in the best role he ever created, Svengali; Mr. Ditrichstein in the part of Zou Zou, the Zouave, and Mr. McIntosh in that of "Taffy," the strong-limbed Englishman, who always did. In Mr. McIntosh's version of him, take on a distinctly American aspect. In the title-role appears Miss Phyllis Neilson-Terry. That she proved one of the favorites of the opening night was due more, I dare say, to her admirable singing of a coloratura number in her scene before the curtain—for she is a trained singer—than to the convincing qualities of her acting of the part; for while she is persuasive and interesting in the early stages of the play, she failed to convey the exquisite pathos of the death of Trilby.

As will be remembered, the girl takes leave of her lover, Little Billee, in the old studio. They are about to be married at last, and Billee goes to conclude the arrangements for the ceremony. They part in a transport of passionate love. As Trilby turns, her eyes encounter the sketch of Svengali which one of the former tenants drew on the wall. It is illuminated by a strange light. The hypnotic eyes that have so often fascinated the helpless girl again exercise their malignant power. She passes again under their weird spell. For a moment she struggles vainly against the mysterious influence, then collapses and expires. It is a most ingenious conception, and a gratuitous impeachment of one's intelligence to bring on the concierge to raise Trilby's head as the curtain goes up again, and to hear from the woman's lips, "She is dead." The very logic of the situation explains that, making the incident simply superfluous.

Mr. Lackaye's Svengali has lost nothing in power and graphic coloring, and only his acrobatic death scene across the table seemed a little strained on the opening night. The whole-hearted Taffy of Mr. McIntosh was in evidence in all his adorning attributes, and Rose Coghlan's Madame Vinard was a fresh and vigorous impersonation. As "the laird," George MacFarlane won the heartiest applause when he rendered two melodious songs in his fine, resonant baritone. Nothing more sympathetic could be imagined than the Little Billee of Brandon Tynan, and to Taylor Holmes my compliments on his Gecko, for the sincerity and restraint with which this naturally exuberant comedian interpreted the melancholy role.

F. F. S.

"THE REVOLT"

A Play in Three Acts by Edward Locke. Staged Under the Direction of J. C. Huffman, and Produced by F. Ray Comstock at Maxine Elliott's Theater, April 1.

Mrs. Biddle ..... Jessie Ralph
Anna Stephens ..... Alma Belwin
Mrs. Caxton ..... Claire Burke
Mr. Caxton ..... Chas. N. Greene
John Stephens ..... Vincent Serrano
Fritz ..... Frank Worth
Carl ..... F. Russell Smith
Mathilda ..... Sara Enright
Floro Larose ..... Beth Franklyn
Cissie Mackaye ..... Susanne Willa
Eva Essex ..... Annette Tyler
The Deacon ..... Howard Gould
The Souse ..... Sam Edwards
Fidgets ..... Fred W. Peters
The Prude ..... Edwin Mordant
Nannie Stephens ..... Rosanna Logan
Dr. Thomas ..... Charles Hallock

Edward Locke, who leaped into fame with his music play, "The Climax," and took a firmer grip on that elusive thing called reputation, when he wrote "The Case of Becky," has taken a commonplace topic and elaborated it into something of a thrill. But as a type the plot and characters belong rather to the category of favorite romances for sentimental people addicted to light reading than the class of ethical dramas which, like "The Easiest Way," leave a strong impression. It is redeemed somewhat by the acting, which is practically without exception, excellent and sincere. The author has invaded a field that has been covered in plays appearing on the New York stage within the past two years, and one can hardly think of one of these offerings dealing with humble city life and the glitter and gloss of the gilded palaces of pleasure, from Eugene Walter's play to "Sinners," without encountering a form of speech, a class of characters and situations and episodes that are familiar.

Anna Stephens is married to a young man, who leaves her to worry her life out in a small Brooklyn flat, while he entertains ladies of questionable reputation. We discover her late at night bending over a bright new sewing machine, harrassed by a gin-drinking stepmother, and distressed by the illness of her little girl in the next room. Every minute she gets up and looks out of the window to see whether John is coming home. Her stepmother nags her; she hates John and upbraids her for her meekness; she might be wearing good clothes if she would call on her former friend, Lena Schmidt, now known as Floro Larose, who occupies a fine house with luxurious furniture, and who has expressed a desire to have Anna call on her. John comes home at last to a late supper. His wife hands him a letter that came in his absence. The stepmother steals it out of his pocket and shows it to Anna. It is from a woman scolding John for not keeping his engagement with her. There is trouble between husband and wife, the upshot of which is that Anna goes to Floro Larose for refuge.

Second act. Floro is entertaining a party of men who are out for a lark. Several painted and elaborately dressed lady friends arrive before the men. All drink cocktails. Poor Anna arrives in her shabby last year's street dress. Floro gives her welcome, and orders the maid to dress her up in one of her own gowns so as not to appear conspicuous. Anna dimly realises that she is on the wrong track in a righteous cause, but she declares she will be "game," and does what Floro tells her. Then come the men trooping in, singing and carrying on, all in full fig. Champagne flows. Anna appears in Floro's clothes. The Deacon takes to her at once. She drinks sparingly, but that little goes to her head, and she forgets her troubles. Then the Deacon attempts to kiss her on the neck. That is too much. She protests; but is laughed at. The only gentleman present is a physician, whom his friends call the Prude. When the Deacon, purposely left alone with Anna, renews his attack on her, it is the Prude who protects her from further insult. And then and there the telephone bell rings, and the news comes that Anna's child has had a relapse as the result of a banana administered by the heartless old stepmother, and the great climax of the drama has been reached. Anna drops the telephone to the ground and gives a shriek.

Act three. The Brooklyn flat again. The child very ill. A physician hastily summoned. John out of his mind with anxiety. At last Anna enters, in Floro's fineries and precipitates herself upon the trundle bed. The child is better. The Prude has entered with her. He is a child specialist. He has dropped the manner of the man of the world, and is a physician again. It is the sedative influence of his personality that brings order out of chaos. He saves the child, and stands up for Anna's reputation to the angry husband, convincing him that his wife is a good woman and worthy of the greatest sacrifices. When he departs he leaves a spirit of contrition in John's wayward heart and of forgiveness in that of Anna. The despicable old stepmother is banished, and they settle down to a new existence.

The play might be called "An Eventful Evening," for all this takes place between 11:30 and 3 A.M., and we see once more how situations and characters are repeated in plays. The stepmother is another version of old Mother Frochard in "The Two Orphans," and the conduct of the physician in rescuing Anna from a gang of intoxicated lechers brings back the image of the Chevalier de Vaudrey leading the distressed Henriette out of the gardens of Belle Aire at the end of the second act in D'Ennery's memorable melodrama.

Miss Belwin makes a very sympathetic part of Anna, and she is particularly good in displaying a certain awkward modesty in the second act, and as well as the emotional force of the character in the climax of that act. Of the men the acting honors go to Edwin Mordant as the chivalrous modern De Vaudrey who sees the true worth of Anna and rescues her from the hands of his amorous friend. By charm of personality and quiet impressive bearing Mr. Mordant made the role stand out with conspicuous clearness and sympathy. A fine bit of character acting was presented by Jessie Ralph as Mrs. Biddle, the stepmother, though slightly more subtlety would almost make it a perfect characterisation. Mr. Serrano, who seldom nowadays is seen in anything but roles of unpopular sides, makes the most of his opportunities as John; Beth Franklyn is very good as Floro; Susanne Willa and Annette Tyler are excellent as Floro's gay friends, and Howard Gould played the Deacon with a good deal of restraint in spite of all temptations to do contrariwise.

"THE NATURAL LAW"

A Play in Three Acts by Charles Sumner. Produced by John Cort (by Arrangement with Leiber and Bratton) at the Republic Theater, April 3.

Dr. Ralph Webster ..... Howard Hall
"Jack Bowling" ..... Otto Kruger
Freddie Donlin ..... Carl Eckstrom
Judge White ..... Austin Webb
Harry Lockwood ..... Hrylle Alderson
Ruth Stanley ..... Helen Holmes
Della Forbush ..... Teresa Maxwell-Conover
Mrs. Franklyn ..... Maggie Halloway Fisher

Oscar Wilde's epigram that neither moral nor immoral plays existed, they were either well or badly written, was never more clearly illustrated than in the case of "The Natural Law," the new play which came to town Saturday night with a reputation of having shocked Boston to the extent that further performances there were forbidden. It is said that certain objectionable features have been eliminated since its presentation in the Hub. As the play now stands, there is nothing pornographically offensive in it, but the author has treated his theme with so little delicacy and imagination that it offends good taste instead of morals.

Though in the general outline of its theme it somewhat suggests "Hindle Wakes," of two seasons ago, there is no display of Mr. Houghton's originality and imagination of situation, nor humanness of character and dialogue in its writing. One or two characters have been well drawn, and occasionally there is an effectively dramatic situation of which an able cast takes excellent advantage. There is no fault to be found with the actors. Whatever blame for the play's general ineptness must be laid at the door of the author.

The conflict between the law of sex attraction and the man-made laws of convention forms the basis of the play. A young artist engaged to marry a physician much older than she finds herself attracted physically to a young athlete whom she is painting. She gives up her fiance under the fascination of her young lover. When her defiance of convention gets her in trouble it is to the physician to whom she goes for advice. He persuades her to accept the consequences of her indiscretion, and in the hope of maintaining her reputation in the eyes of the world he sends for the youth. He agrees upon marriage, under the circumstances, as a fulfillment of his duty, but from this caddish viewpoint the girl rebels.

The doctor continues to love the girl and is willing to marry her provided that her love for his rival has been killed. As a test he brings them together and by a severe cross-examination he convinces the girl as well as himself that the young man really loves her, and the curtain descends with the two young lovers in embrace.

This scene between the girl and her respective admirers would be more effective were not the girl of such a vacillating character. She wavers in her choice to such an extent that an element of insincerity is given to the scene.

Howard Hall gave an admirable and clean-cut performance of the physician. Otto Kruger was an interesting and likable young athlete in spite of his unscrupulousness. Helen Holmes as the young girl was effective in her emotional moments, though she proves a trifle monotonous. Teresa Maxwell-Conover was consistently amusing in the role of the breezy admirer of the male sex. Maggie Halloway Fisher and Carl Eckstrom deserve sympathy for their herculean efforts in impossible roles.

"IMPORTANCE OF COMING AND GOING"

A Play in Three Acts by Butler Davenport. Produced by the Bramhall Players at the Bramhall Playhouse, April 2.

Miss Hansen ..... Gertrude Millington
Nora O'Day ..... Helen Reimer
Frank Steele ..... Philip Barton
Florence Stone ..... Ina Brooks
Dr. Lansing ..... Wilson Day
Mrs. Stone ..... Marie Day
Grant Stone ..... John Jarrett
Charles Stone ..... Daniel Jarrett
Bishop Vail ..... Hamilton Mott
Edna ..... Celia Randolph
Mr. Fogg ..... Gideon Burton
Madge Bantling ..... Edna Archer Crawford
"Pinkie" ..... Ethel Hallor
Pierre ..... Butler Davenport

Whatever distinction may be derived in having built the littlest theater, in this era of little theaters, belongs to Butler Davenport. On Twenty-seventh Street, near Lexington Avenue, a sign over a remodeled house announces The Bramhall Playhouse. Once inside a general feeling of snugness and comfort prevails. The interior is attractively decorated in gray and gold. At the sides of the auditorium are windows which extend from the floor to the ceiling. A tiny stage, rising a few feet above the level of the auditorium floor, gives one the feeling that he is in the same room with the actors. In fact, so small is the theater that last Friday night's performance suggested a parlor entertainment.

Mr. Davenport should be congratulated for the seating arrangements. His cane chairs, in place of the regular orchestra seats, are indeed so comfortable and restful that they made the contemplation of his opening drama a joyful occasion in spite of its lugubrious scenes.

The play is described as a satire on sacred sentiments. It is satire *ad hibitum*, if not *ad nauseum*. Never have we beheld such a prodigality of satire. No subject nor sentiment which at present are worrying play readers into early graves, is left untouched. Funeral pomp, parents' silence on sex questions, bridal ignorance, social ambition, neglect of family in the gain for gold and social ambition, the double standard, disease, marriage, divorce, etc., march upon each other with rapidity and force. Each is attacked in turn, sometimes Brieuxishly, sometimes Shavianly, but most often Davenportly, until in the end each is prostrate.

It is about the argument that more ceremony should be paid to the coming than to the going of a soul that the play centers. To show that proper preparation should be made for parenthood, Mr. Davenport lays his scene in the home of a wealthy American who, to please his socially ambitious wife, has married his daughter to a degenerate French count. Coming home to the bedside of her dying brother—a victim of John Barleycorn—she bursts forth in fury upon her parents for the neglect of her education for parenthood. She is enciente and does not wish to assume the responsibilities of the mother of a child who may bear evidence of its father's profligate living. When requested by her husband to sail for France that the birth may take place upon the family estates, she naively replies that the child will be born wherever she happens to be. The baby is born—deformed and unsightly. The count experiences a change of heart now that he has become a father, but in the enthusiasm of his greeting the child dies. Thereupon both realise that enlightenment and clean living must take the place of ignorance and profligacy if parenthood is to be assumed.

Mr. Davenport has a certain talent for observing manners and his lines were frequently flippantly amusing. He should eliminate the offensive and unnecessary scene between the count and the fourteen-year-old girl in the second act.

Celia Randolph as the countess and Ina Brooks as her resourceful sister played with sincerity and sympathy. Mr. Davenport bore no traces of the amateur in his performance, acting the role of the count with assurance and grace. Edna Archer Crawford, as a cynical divorcee, had the longest monologue ever heard on the modern stage, and, that she acquitted herself with no sign of exhaustion, showed remarkable vitality in these exacting days of the drama.

WASHINGTON SQUARE PLAYERS

Though the Washington Square Players did not equal the general excellence of their opening programme in the second bill of plays which they presented at the Bandbox Theater, Friday night, March 26, they successfully maintained their reputation for genuinely artistic endeavor. Their new programme, which combined delicate fantasy with tense realism, was presented ingeniously and with imagination.

The Washington Square Players are firmly established. They have won a place in the sun of artistic accomplishment. To keep that place is a greater task. In these days of cabarets, motion pictures, and war extras, the public is not inclined to take its drama seriously. It demands the novel, the unique. So long as the Washington Square Players present the unusual without sacrificing too greatly upon the altar of art, their place is assured. Art is particularly long at the Bandbox, and a too lavish spreading of it sometimes results in confusion. And confusion prospers on the stage only when it is given a chorus-girl setting.

The feature of the new bill, a play by Leonid Apdreyev, called "Love of One's Neighbor," suffered from this defect of confusion. So much effort was expended to make an imaginative appeal that the human note was entirely lost. And without this note the play—a satire upon human frailty—is futile.

The scene, a base of a cliff, is futuristically represented. On the top of the cliff a man is in peril. While he sways back and forth to retain equilibrium, tourists and villagers gather and yell fatuously at him. Just as his fall seems certain, out rushes an innkeeper to explain that it is all a hoax on his part to entertain his guests; that the man is in no danger and will shortly be brought down.

Immediately the crowd changes from a benevolent attitude to one of anger. It has been cheated out of its thrill and it demands satisfaction. When this is not forthcoming it gradually disperses disgruntled.

To relieve the undeniable confusion of the play, many of the characters should be eliminated. Ten or twelve varied and well interpreted characters might bring out the subtlety of the satire which now is submerged beneath a cast of twenty-seven persons.

"Moondown," a little character study by John Reed, was the next play. Two girls, one slangily believing that money is the only thing worth while in life, and the other hoping to find romance just around the corner, are conversing in their cheap furnished room. The sentimental one has met a poet who tells her of love, and who promises to come for her at moondown. As the hours go by and he fails to keep his appointment, she is advised by her older and cynical companion to follow her footsteps along the easiest way. The play was interesting and excellently played by Josephine Meyer as the slangy girl and Ethel Howard as her wistful roommate.

"Two Blind Beggars and One Less Blind," by Philip Moeller—described as an allegory—proved to be a tense little thriller such as we are accustomed to see at the Princess. Two blind beggars while sifting rags in a dark cellar come upon money.

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In the struggle to possess it, both die. The third beggar, less blind, enters, and to find his way about in the dark he makes a torch of the money. Though the two poetic nature of the dialogue robs the play of much of its appeal, it is realistic and powerful and finely staged. The acting honors went to Ralph Roeder in the part of the younger beggar.

"The Shepherd in the Distance," a romance in black and white by Holland Hudson, proved the most delightful part of the bill. It is an ingeniously presented pantomime, concerning the love which a princess bears for a shepherd, and the difficulty she has in outwitting her disapproving relatives. Frances Paine as the princess and Robert Locker as the shepherd played with charm and imagination. Special credit should be given to William Pennington for the clever staging of the piece.

"TIMES" GETS INJUNCTION

Critic Gains Admittance to See "Trilby" by an Order of Court

One of the most interesting events of the past week was the action of the New York *Times* in securing an injunction to restrain the Messrs. Shubert from barring its dramatic critic, Mr. Alexander Woollcott, from entering their theaters.

Mr. Woollcott came under managerial disfavor for a review printed in the *Times* of the play, "Taking Chances," in which Lou-Tellegen is appearing at the Thirty-ninth Street Theater. Being indirectly informed that opinions therein expressed had not been well taken by the management and that he would be denied the privilege of attending other performances under the Shubert management, he purchased a ticket to the performance of "The Revolt," at Maxine Elliott's Theater last Thursday evening. He was stopped at the door and told that his ticket would not admit him. As a result no review of the play appeared in the columns of the *Times*.

Then things came to pass quickly. The *Times* immediately applied for an injunction restraining the Messrs. Shubert from barring their critic on a purchased ticket. An injunction was granted by Justice Nathan Bijur, of the Supreme Court of the State of New York, the next day. Armed with this juridical authority, Mr. Woollcott on Saturday evening entered the Shubert Theater and experienced no difficulty in occupying a seat throughout the evening. His review appeared in Sunday's *Times* under his own name, and the Messrs. Shubert will have no ground for complaining that it was not a just and excellently written criticism of a very meritorious production.

The newspaper fraternity as well as all classes of professionals connected with theatrical events, are watching developments with the keenest interest. There is still fresh in the minds of the Rialto habitues the clash between James Metcalfe, of *Life*, and Messrs. Klaw and Erlanger. Metcalfe was excluded for his unconscionable attacks on the Jews connected with the theaters and severe comments on certain productions under the above-named firm. He sued, and though he carried his case from one court to another it was held that the purchase of a theatrical ticket does not preclude a manager from refusing the holder admittance and refunding him the value of the seat. As a result, Metcalfe has not for eight or nine years enjoyed the privilege of entering a house conducted by Klaw and Erlanger.

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ACTORS' EQUITY ASSO'N

Lee Shubert Confers with Association—Attorney to Hear Complaints in A. E. A. Rooms

Actors' Equity Association

At the last meeting of the Council held in the Association's rooms, Suite 608, Longacre Building, March 30, the following members were present: Mr. Francis Wilson, presiding, Messrs. Albert Bruning, Charles D. Coburn, John Cope, Jefferson De Angelis, Edward Ellis, Howard Kyle, Grant Mitchell, Grant Stewart, and John Westley.

New members elected:

Edgar Baume	Harry MacFayden
Cyril Carlisle	Sadie Radcliffe
Marion Dyer	Helen Starr
Marie Fosarty	Edward Van Sloan
Frank Gerbrach	Fred J. Warder
Leiah Hallack	

On and after May 1 a legal representative will be at the A. E. A. rooms two hours each day, probably from 11:30 A.M. to 1:30 P.M., during which time members having grievances shall be given counsel.

Upon the afternoon of April 2, Mr. Lee Shubert, responding to our invitation, came to the Council-room and conferred with Messrs. Wilson, Kyle, Bruning, Coburn, Connelly, Cope, De Angelis, Ellis, Gillmore, Mitchell, Purdy, Reicher, Westley and Wise. Our president told Mr. Shubert the exact purpose of the association and why he had been asked to meet us. In reply Mr. Shubert related some of the wrongs he had suffered at the hands of actors and actresses. The instances of evaded contract obligations seemed to justify his skepticism as to securing an honorable standard of business to which managers and actors alike would adhere. It was pointed out to him that the Association would not countenance such offenses as he cited, on the part of members. At the end Mr. Shubert acknowledged that the Association was a needed institution—and he declared the salient features of the contract proposed by the A. E. A. were fair although it was not clear in his mind how rehearsals of a new production could be restricted in cases where the play needed re-writing. He thought an Arbitration Board on which managers would serve along with actors would be the means of adjusting a uniform contract to exceptional cases. He said that busy as he is, he would be willing to take time to serve on this board with other leading managers. It was the general feeling that the meeting with Mr. Shubert should bear good fruit.

The regular weekly meeting was held on Tuesday because of the professional matinee of "The Show Shop" on Monday, which members of the council wished to attend.

The following Nominating Committee was selected:

Edward Ellis, Chairman		John Findlay
Mrs. Harriet Ingersoll	Otis Delbridge	Alternates Emma Dunn Louise Drew Janet Beecher Thomas Wise Fred Perry Frank Deane John Cumberland
Zelda Sears		
Florence Reed		
Grant Mitchell		
Frank Gillmore		
Charles Stevenson		
De Witt Jennings		

Mr. Ellis called a meeting of his committee on Monday, April 5, at 12 o'clock, and the ticket they select for the annual election will be announced next week.

The voting in the women members' primary for the selection of a candidate to represent the A. E. A. at the Panama-Pacific Exposition, ended Saturday evening, April 3. The record shows that ballots were received for one hundred and twenty different actresses, with Blanche Bates, Ethel Barrymore, Agnes Keene Arden, Fola La Follette and Louise Closser Hale leading as favorites, in the order here named. These five names will be submitted to the annual meeting on May 17 for election. In case any one of the ladies should be unable to accept the assignment, the next favorite, counting by votes received, will be put in her place.

Edith Wynne Matthison, Lillian Russell, Olive Oliver, May Irwin, Zelda Sears, Katherine Grey, Helen Ware and Effie Shannon were among the twelve leaders.

By order of the Council,
BRUCE McRAE, Cor. Secretary,
HOWARD KYLE, Rec. Secretary.

FRIARS TO BUILD NEW CLUBHOUSE

Members of the Friars Club subscribed more than $100,000 for a new clubhouse, following a dinner on Sunday night, March 28, to which they had been invited by the Abbot, George M. Cohan. "Diamond Jim" Brady headed the list of subscribers with $10,000. With the money in hand after the dinner the buildings, owned by the Friars at 106 to 110 West Forty-eighth Street, will be razed and a new club house built.

Among the subscribers were Edward Bruns, $5,000; James K. Hackett, $5,000; Irving Berlin, $4,000; Marcus Loew, $4,000; Harry Sanford, $2,500; Harrison Fisher, $2,500; Gus Hill, $2,000; George Kleine, $1,500.

Contributors of $1,000 each were Frank B. Straus, Charles Thorley, A. J. Levy, George S. Dougherty, Daniel Frohman, Daniel Roberts, Joseph Brooks, Sylvan Levy, Louis Leavitt, Joe Schenck, Samuel Wolf, J. P. Muller, Fred Belcher, Raymond Hitchcock, Bernard Frank, Leo Frank, Al. H. Woods, Joseph M. Wickes, William Hepner, and Joseph Dixon.

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P. W. L. HOLDS "MEMBERS' DAY"

The Professional Women's League celebrated "Members' Day" on April 3 in their club rooms, 1909 Broadway. The programme included a semi-comic playlet by Mrs. George Childs, entitled "A War Wife," with Amelia Summerville in the title-role, and a sketch by Mrs. Susanne Westford Allen, called "A Roadside Romance," with Mrs. Allen and Harry Allen in the cast.

MIZNER TO ADAPT PLAY

Wilson Mizner has been engaged by the Shuberts to adapt a comedy from the French, entitled "The Call of the Child." The play will be produced next season.

Ryan Walker, of the Friars, will give his newest illustrated lecture, "The Adventures of Mrs. Henrietta Dubb," on April 16, at Pabst Coliseum, Fifth Avenue and 110th Street, under the auspices of the Socialist Suffrage Campaign Committee. Mr. Walker illustrates his talk with charcoal sketches, which he draws with lightning rapidity.

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THE NORTHAMPTON PLAYERS,
Of the Municipal Theater, Northampton, Mass.
Upper Row: Cyril Raymond, Dorothy Bronwen-Chubb, Robert Homans, Alice Donovan, William H. Pringle, Frances Goodrich, Arthur Allen.
Lower Row: Ralph Kline, Allan Murnane, Julia Taylor, James Rennie, Leonora von Ottinger, Robert Ames.
Mr. Raymond is stage director. The Northampton Players have a national reputation. The Municipal Theater, in which they appear, is one of the first of the kind to be established in this country.

NEWS OF STOCK PLAYS AND PLAYERS

The TICKER

Eleanor Gates, author of "The Poor Little Rich Girl" and "We Are Seven," is personally launching the latter play into stock. This is pioneering. For Miss Gates is the first woman playwright to release her own work. "I dipped into the movies," she said recently, "and I wouldn't take a lot for what I learned. I found, however, that moving pictures would interfere seriously with my writing. So I've shut down on them—at least for a while. But handling 'We Are Seven' won't take up too much time. I'm letting it out personally because I want experience along all lines of the theatrical business. 'And you'll get it,' said a man who has handled stock for some years. But the man is a duly constituted agent. And his adventure in leasing plays are probably very different from what mine will be. For I believe that many managers will deal with the author as readily as they'll deal with a middle-man. And I feel sure they'll meet me half way."

GREATER NEW YORK STOCK

Wadsworth Players.—Few houses may boast of the clientele that the Wadsworth Theater has established and maintained for so long a time. The excellent performances and splendid repertoire of the popular Wadsworth Players are accountable for the fact. Last week Daniel Sully's success "The Parish Priest" was presented with Carroll Daly in the part of the Rev. Whalen which he enacted creditably. Warda Howard was a sweet and sympathetic Nellie Durkin and Henrietta Goodwyn as Katherine Corrigan was thoroughly captivating and sweetly simple. Bert Wilcox, Neil Pratt, John Lorenz, Jerome Renner, Richard Ogden and Edith Spencer were conspicuous for excellent characterizations. Week of April 5, "The Time, the Place and the Girl."

Ever on the alert to pay the highest interest to his patrons, Manager Ornstein has arranged for a two-weeks' stock star engagement beginning April 12 of Harry Corson Clarke and Margaret Dale Owen in "Why Smith Left Home" and "What Happened to Jones." The week following, April 19, Mr. Clarke will close his engagement in "Whose Baby Are You?" a play by Mark Swan.

Keith's Bronx.—"Rebecca of Sunnybrook Farm," so capitally presented by the B. F. Keith Bronx Stock company established the company more firmly than ever as a favorite. The chief point of interest centered in the excellent work of Julie Herne as Rebecca. Pronounced recognition also being given Luella Morey who was especially good as Miranda Sawyer. Rowden Hall acted well the part of Adam Ladd and Fred C. House contributed another one of his splendid character sketches as Jeremiah Cobb. Although programmed as "Elizabeth Kilday" Margaret Fielding was soon recognized in her delightful impersonation of Emma Jane Perkins. Lottie Church, who made her first appearance with the company, as did Mardette Frost and Maude Simmons, Carrie Lowe, Bessie Lee, Grace Shanley, Walter Marshall and Albert Gebhardt won much applause for excellent work. "Nearly Married" week of April 5. IDA C. MALCOLMSON.

Brooklyn.—The first production of the reorganized Grand Opera House Stock company was "Little Woman," March 29-April 3. Minna Gombel made her debut in the role of Joe, while Dudley Ayres, the new leading man who hails from the Pacific, appeared as Laurie. Frances McGrath, who is well known in the East, portrayed Amy. William Elliott and Earl Simmons were the only two members of the old company to remain and they were accorded hearty receptions. Other important parts were played by Elaine Foster, Kathryn Vincent, Marie Reels, Harold Vermilye, Edna Walther, Clara Walther and William Cullington. The offering was staged under the direction of Harry Hadfield. Several handsome floral tributes were received by every member of the new organization.

Ann MacDonald, William F. Sullivan and Robert Lawrence won favor in the principal roles of "Fine Feathers," which was last week's attraction at the Gotham. Clare Evans appeared as Dick Mead, Florence Pinckney as the maid and Sadie Radcliff as Mrs. Collins. Director J. Francis Kirk took particular pains to see that none of the minor details were overlooked.

In an effort to offset the light attendance, which is general in Holy Week, Manager Edwin F. Reilly, of the Crescent, threw in a six reel picture, "Tillie's Punctured Romance," for good measure. The regular attraction, however, was "The Vampire," Leah Winslow, as Jeanne LaFarge, and Robert Gleckler as Bob Sterling, made the best of the principal roles. Charles Schofield found a congenial role in the valet. Beatrice Moreland added humor as the maid. Charles Wilson appeared as the ocean gambler, while William Evarts was seen as the father of Robert Sterling. Clara Mackin won favor in a difficult assignment as did Ainsworth Arnold in a similar role.

Arthur Mack, stage manager at the Crescent, is mourning the loss of his mother, Sarah MacLagan, who died recently in East New York.

Evelyn Watson, who recently closed as leading woman with the Baker Players at Rochester, visited with Brooklyn friends during the last week. Miss Watson is very popular in the stock world and no sooner had she reached New York than she received many flattering offers to head Eastern stock companies. J. LEROY DAVO.

PREMIER PLAYERS, FALL RIVER

FALL RIVER, MASS. (*Special*).—The Premier Players presented, March 25-27, the English comedy, "My Turn Next," with Carolyn Elberts as Lydia. Violet Mahar, Clyde Bates, Maud Grafton, A. A. Bushee and John Daley in good roles. Well staged, added attractions, Eddie Dowling and Marion Finley in "Sweethearts," well played. James Evans, a good singer, scored a big hit. March 29-31, the Players presented the tabloid drama, "The Queen's Messenger," with Carolyn Elberts in the stellar role. Miss Elberts gave a strong performance of one of the best parts she has ever played here. Clyde Bates was excellent as an army officer, added attractions, Bedores Musical Comedy company, with Bob Evans, Eugene Sweet, and May McDonald. Well staged, pleased good attendance. All of the local theaters closed on Good Friday by request of the mayor.
W. F. GEE.

UP-STATE STOCK

The Mozart Players pleased with a splendid production of "On Christmas Day," at the Mozart, Elmira, N. Y., March 29-April 3; good business. Arthur Griffin was the bright particular star and his character work as Farmer Allen was among the best offered during the stock season. Miss Billy Long was a delightful Malissa Allen and G. Swayne Gordon an adequate William Allen. Peggy Cameron pleased as Mary Morrison and Henry Willman proved a good Luke Bloomfield. Jack Roche and Alice Bidwell rounded out a good cast. Carle Oltz directed the orchestra with ability. "Checkers," April 5-10. "Officer 666," April 12-17. J. MAXWELL BRIGGS.

The Van Curler Theater, Schenectady, will inaugurate its fourth season of permanent summer stock when the Malley-Dennison company will be seen in "Within the Law." NAT SAHR.

PORTLAND'S NEW IDEA LAUNCHED

PORTLAND, ME. (*Special*).—The Portland Players, at the Jefferson Theater, opened their season, April 5, in "Mrs. Bumpstead Leigh." The leading man is James Rennie, who recently headed the Municipal Theater at Northampton, Mass. Miss Frances Nelson is leading lady. Miss Sue Van Duser, a former Portland favorite plays second business. The other members of the cast are: Robert Ames, Frances Goodrich, Charles Coleman, Martha Mayo, Cyril Raymond, Lola Stuart, Hardin Rickman, Alice Donovan, George Tilton, William Crimans, Cedric Crowell and Benjamin Kauser.

The opening performance on Easter Monday evening was one of the theatrical events of the season, at which were present many distinguished guests. This is a Community Theater project, non-commercial in aim, as all profits go into a sinking fund, either towards an endowed theater which may be taken over by the municipality, or expended on improving the productions and securing leading stars to play here supported by the local company. Mrs. Arthur Flint Brown, the reader, will appear with the company later instead of Mrs. Frederic W. Brown as has been erroneously stated.

"The Nigger" to capacity houses by Keith's Stock company. Mr. William McAuley, who recently joined the company is fast becoming a Portland favorite. His work showed to special advantage in the part of Tommy, in "Nearly Married." "Within the Law," the current week.

The Empire is still doing capacity business, and offering the best releases.
AGNES ARMSTRONG.

STOCKS IN DENVER

DENVER, COL. (*Special*).—The Denham Players in Denver seemed to enjoy "Charley's Aunt," March 28-April 3, as much as the audience. Carl Anthony made an energetic widow. Alice Fleming said farewell, March 27. "Smith" the week of April 4 with Mary Boland in her original role. It seems that some malicious busybody telegraphed Miss Boland disparaging the Denham Theater and company. In response to Miss Boland's inquiry, a local bank and Frederick W. White, dramatic editor of the Denver *Post*, reassured the actress by wire in the matter of the high professional and financial standing of Mr. O. D. Woodward and the Denham company.

The Lang-Miller company presented "The Shepherd King" March 28-April 3 in an elaborate fashion. Mr. Miller read the poetical lines of David, well. Afternoon April 2, Helen Ware, the violinist, appeared in recital. FREDERICK D. ANDERSON.

DAVIS PLAYERS IN "DISRAELI"

PITTSBURGH (*Special*).—One of the treats during week March 29 was "Disraeli" by the Davis Players at the new Davis. The responsibility of the role was in the hands of Charles Gunn, and he proved himself entirely capable of the undertaking. Mr. Gunn was at his best in the stronger scenes, and the local press gave him commendable notices. Florence Malone was a praiseworthy Lady Clarissa and Louis Kimball did some good work as Viscount Deeford. Mrs. DeShon, Roxanne Lansing, Charles Halton were well cast. "The Misleading Lady," Easter week.
D. JAY PACKINER.

HUNTINGTON PLAYERS, ST. PAUL

ST. PAUL, MINN. (*Special*).—The Huntington Players played to enthusiastic audiences in "Beverly of Graustark" at the Shubert week ending April 5. Mr. and Mrs. Huntington are expected to return from San Francisco about April 15.
JOSEPH J. PFISTER.

WHY STOCK PLAYERS GROW OLD

Jerome Renner, of the Wadsworth Stock company, sends to this department some of the questions asked of stock players. For instance:

Don't it hurt your skin?
How do you get it off?
Don't you ever get your lines mixed?
You play one play—rehearse another and study a third—don't you?
Do you have to supply your own clothes?
Do you really like?

Wardo Howard adds one that she says has been said to her time upon time—"You done your part grand."

STOCK CO-OPERATIVE VENTURE

SPOKANE, WASH. (*Special*).—Some members of the Baker Players have organized a co-operative venture and have leased the Empress Theater, where they will soon open. Henry Hall is now in Portland, but is going to Los Angeles to put a new play before Morosco. Auda Due will go to Vancouver or may join the new co-operative venture. Among the former Baker Players likely to be in the Empress company are, John Sumner, Elizabeth Ross, Leslie Reed, Barrow LePaige, Hazel Stone, Betty Barrows, Loring Kelly and James Guilfoyle.
McCABE.

WARBURTON PLAYERS, YONKERS

The Warburton Theater Players in Yonkers, N. Y., are still in the glow of popular favor in that city. The play for week March 30 was "The Servant in the House," by the same excellent company that has been frequently mentioned in THE MIRROR. While the local press award unstinted praise to the whole company, Mr. Joseph Gillow, leading man, is given the post of prominence. It is no disparagement to his associates to say that Mr. Gillow is the strong pillar in the cast. The attraction this week is "The Only Son."

STOCK OPENINGS

The Corse Payton Stock company opens Easter week at the Van Cutler Opera House, Schenectady, N. Y., for six weeks. Then in Springfield, Mass., at the Court Square.

STOCK NOTES

Joseph A. Deimer has signed as leading man to play in stock for the Summer in Wheeling, W. Va.

The Sherman Players are giving the people of Elgin, Ill., the worth of their money. They presented "The Blue Mouse," at the Grand, April 1-3.

"The Little Lost Star," by the Keith Stock, played to the capacity of the Academy, Scranton, Pa., in Holy Week. May Desmond, Walter Richardson, Minnie Williams, Mary Hill, Selmar Jackson in the cast. Others were also satisfactory. "Polly of the Circus," week April 8.

The John Adair, Jr., company, with Jane Lowe (known to their patrons as the "Jane" and "John" company), closed their run of twenty-five weeks at the National Theater, Steubenville, O., March 20. Every week of the run was a paying one. The company will open an indefinite engagement at the New Alhambra, Marion, O., April 5.

The Empress Stock company at the Empress, Tacoma, Wash., in "Damaged Goods," March 14-20, to good business.

Jerome Renner has been playing the juvenile roles for more than fifty weeks at the Wadsworth Theater, this city, twenty-five of which were during the season of 1913-14.

The manager of the Fred Byers company, now in its thirty-fourth week in "Girl and the Tramp," reports good business at Pottstown, Pa., and also for the other company on the road.

A ST. LOUIS STOCK ON THE ROCKS

ST. LOUIS, MO. (*Special*).—The consistent work of the Players Stock company made "Seven Days" a popular offering at the Park, March 30-April 4. Eda Von Buelow as the divorcee proved herself a competent comedienne and Marion Buckert, the leading woman, also scored. Mitchell Harris as "Wilson" was well liked as was John Maurice Sullivan, who played Dallas Brown. Elsa Rendal, Bob McClung and Louis V. Calhern aided in making this tricky play a success. Henry Hull, who has been playing at Cicardi's Winter Garden for the past four weeks, returned to the Players and appeared as the burglar. Mr. Hull was given a hearty welcome.

"The Red Rose" held forth at the Shenandoah, March 30-April 4. Franklyn Farnum made his initial appearance and scored. Mabel Wilbur, George Nathanson and Roger Gray enjoyed continued popularity. Others of the company who continue popular, are Dan Marble, Louise Allen, Mat Hanley and Sarah Edwards.

Despite the excellent production of the King's Stock company, poor business and lack of financial backing forced the company to close very suddenly March 27. Two weeks' salaries were due. An indignation meeting was held by the company who rejected promissory notes and the offer of tickets to New York. D. W. Stuart is president of the organization that put the company in business, and he says $10,000 has been lost in the venture.

WATKINS.

A TEMPLE HIT IN HOLY WEEK

MALDEN, MASS. (*Special*).—The Temple Players gave a commendable rendition of "Lena Rivers" in Holy week. Attendance was surprisingly large at the two opening performances. Miss Margaret Brainard as Lena gave a splendid performance. The Granny Nichols of Miss Mae A. McCaskey was also an excellent bit of work. She made a dear, sweet old lady, with whom all fell in love. Mr. Gordon as Durward, Mr. Brooks as Graham, Mr. Ritchie as Livingstone, Miss Armstrong as Mrs. Graham, Miss Blair as Caroline and Miss Brownell as Nacy rendered excellent support. Mr. Craddock gave one of his usual well-done negro characters and Earl Howell in the part of Joel Slocum was a "scream." The production was given sumptuous settings by the stage director, Mr. Frederick Loomis.

STAUB PLAYERS, KNOXVILLE

KNOXVILLE, TENN. (*Special*).—The Staub Theater Players presented "Girls," the Clyde Fitch comedy, week March 29. Sue MacManamy imparted just the right amount of independence and disgust of mere man coupled with feminine attractiveness to make Pamela Gordon a winner. Jack Roseleigh is never secondary in the cast. Winnie Wayne as the naively indolent Violet Landsdowne was effective as was Nellie Kennedy as the third member of the manhating trio. Business only fair. "Beverly of Graustark" week April 5.

CHARLES E. KRUTCH.

WHY THE STAY IN HALIFAX?

HALIFAX, N. S. (*Special*).—The Academy Players are now in the seventh month of their third year. "The Senator Keeps House," with Sidney Toler in the lead, brought out the S. R. O. card week March 22. Miss Irene Summerly accentuated her previous popularity. Dorothy West was unusually clever. Manager O'Connell has just returned from New York where he arranged for a musical comedy company that will open here in May. Florence Webber and Tom Barry have been engaged.

JAMES W. POWER.

COLONIAL, ALBEE, PROVIDENCE

PROVIDENCE, R. I. (*Special*).—The Colonial Stock company, week March 29, presented another revival in Preston Gibson's "The Turning Point," in which there was an attractive scenic setting for the incidents which take place in the South. The production was notable for the fact that the juvenile and ingenue were in the serious dramatic roles, while the leads were conspicuous in the comedy situations. Godfrey Matthews displayed a mastery of the Southern dialect, while Miss Rose Mary King, as a comedienne, was the life of the play. Miss Laura Tintle and Jack Lewis, in their strongly dramatic roles, revealed a strength which drew favorable comment. Miss Winchester, Miss Cass, Messrs. Kenmore and Herbert did excellent work. Week April 5, "Help Wanted." There is much interest in the coming production of "A Fool There Was" at the Colonial, the play having been released for this city.

The Albee Stock company for fourteen summers has enjoyed the favor of the people of Providence, and it has now come to be looked upon as a Providence institution. The Albee company opens at Keith's, April 12. Rehearsals for "The Misleading Lady" started the 5th. A movement is on foot to present the players, collectively, with a tribute as evidence in a tangible form of the popularity they enjoy here. Four of the most prominent business men of the city have started the collection of a fund from local playergoers, big and small sums to be accepted, with which will be purchased flowers to be sent over the footlights on the opening night, to the players collectively.

D. C. CHACE.

CALBURNS, BRIDGEPORT

BRIDGEPORT, CONN. (*Special*).—"The Iron Master" a very strong drama savoring of the traditions, the aristocracy and the duels of France was produced at the Lyric Theater, March 29, for the week. It was the vehicle for introducing the new leading lady of the Calburn Players in the person of Miss Irene Oshier. She has a charming personality, and won the hearts of the Bridgeport theatergoers from the start. Kendal Weston, director of the company, was seen to good advantage as the Iron Master, and he required genuine ability to make it a success. Miss Violet Barney lent much personality and interest to the part of Athenais Moulinet playing it to its full value. Miss Emma DeWeale as the Marquise De Beaulieu creates the usual favorable impression and was more than charming in her portrayal of the part. Miss Beverly West and Miss Helen Blair were both exceptionally good in their respective roles as Suzanne Derblay and Baronne de Pre Font. Mr. John Dwyer as Mons. Moulinet as usual portrayed his part exceptionally fine as did Francis Byrne in the role of Mons. de Duc de Blignez. Edward Darney is worthy of praise. Thomas Swem came up to his usual good style. Fred Roland and Frank Melrose complete the cast of one of the strongest and best played productions that the Calburns have given Bridgeport this season. "Within the Law," April 5.

ALLEN P. WEIL.

LANCASTER MUSICAL COMEDY

LANCASTER, PA. (*Special*).—A meritorious presentation of "H. M. S. Pinafore" was made by the Crane Burckly Musical Comedy company, at the Fulton Opera House, March 22. This was the first production of "Pinafore" in Lancaster in twenty-four years. Florence Mackie was charming as Josephine, Mary Kilcoyne was a delight as Little Buttercup and Eulalie Young was sweetly cast as Hebbe. Raymond Crane sang the role of Capt. Corcoran and Arthur Burckly played Ralph Rackstraw with finesse and understanding. Other members of the cast: Ralph Sipperly, George Hall, Tom Collins, Meade Foster and Jack McKinnon. Messrs Crane and Burckly, the new managers, announce a line of spring attractions as follows: Week April 5, "The Rose Maid;" April 12, "The Girl of My Dreams" (Special release); April 19, "Robin Hood" and "The Spring Maid" April 26. The business management is handled by Frank Hogan.

BAKER PLAYERS, PORTLAND

PORTLAND, ORE. (*Special*).—The Baker Players did "Genesee of the Hills" in good style, to the entire approval of the audiences, March 24-27. Edmund Elton was at his best as Genesee Jack. Dorothy Shoemaker pleased eye and ear as Rachel, the heroine. Mary Edgett Baker distinguished herself in the role of heart breaker.

LOGAN.

HASWELL STOCK, TORONTO

TORONTO (*Special*).—"Stop, Thief," the fifth week's offering of the Haswell Stock company, at the Royal Alexandra, March 27-April 3, was splendid in every way. Jack Amory, Miss West, Mr. Hayes and George S. Christie were capital supports. Miss Haswell hadn't much to do, but she did it well. Business was most satisfactory.

DANTREE.

BOYD STOCK, OMAHA

OMAHA, NEB. (*Special*).—At the Boyd "Mam'selle" was the offering of the stock company, week March 28. Business excellent. Mr. Edward Lynch, former leading man, who has been East for some time, returned and resumed his position at the head of the company, week April 4, in "The Nigger."

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WASHINGTON

Nearly Everything in Amusements at the Capital—Big Band Concert in the Lead

WASHINGTON, D. C. (*Special*).—The only interesting strong dramatic offering of the past week at the theaters was the appearance of Elsie Ferguson in "The Outcast" at the National with strong support.

Easter week presents George Arliss again in "Disraeli." A crowded Monday night distinguished and fashionable audience greeted him.

The Belasco was occupied during the past week with descriptive lectures, the first half with motion pictures and story interestingly and graphically told of war events abroad by F. Tennyson Neely. The latter half presenting another series. "Racing With Death in the Antarctic Blizzards," personally described by Sir Douglas Mawson, the only survivor of that ill-fated journey. For Easter week the Belasco patrons meet with a strong disappointment in the change of bookings of the return of the San Carlo Italian Grand Opera company. Instead "The Heart of Maryland," with Mrs. Leslie Carter on the films. Marie Dressler announced as herself—not pictures—comes week of April 12 in "A Mix-Up," and April 19 "The Lilac Domino" is bound to return.

The Columbia inaugurated its Spring and Summer season Easter Monday night to a crowded house that gave strong proof and tendered warm approval of a well-selected company of excellent ability that are going to remain for thirteen weeks. "The Rose Maid" was the opening for a big local charity, the productions and presentations being perfect. The personnel of the company include Carl Harden, Phillip Sheffield, Harry Short, Orfino Vanasse, Tom Reynolds, J. P. McSweeney, W. J. McCarthy, Frank Mandeville, Elenore Henry, Clara Palmer, Lucille Saunders, Alice Bentley, Miriam Barry, Lillian Browne, and the Ramsdell Twin Dancers.

For the first time in twenty-seven years of flourishing existence the Mask and Wig Club of the University of Pennsylvania will present this season "Paradise Prisms," something with a serious touch instead of musical burlesques. "Paradise Prisms" will be an allegorical masque satire in two acts, in which the penal institutions of the country will be shown as moved from officeholders' vague theory—questionable methods—the influence of capital and the menace of dirty politics by the dawning of a new era, where the true reformer will be aided by scientific methods backed by the newspapers and public opinions. The Mask and Wig will again be seen at the Belasco Theater April 26.

A mammoth band concert, under the auspices of the Musicians' Protective Union Local, No. 161, A. F. of M., was given at Poli's Sunday night, March 28, which was under the direction of Arthur Pryor, leader for years of Arthur Pryor's Band at Asbury Park during the summers. A record attendance listened to a rare programme of musical excellence with artistic vocal numbers contributed by Mrs. Julian Brylawski, contralto, and Miss Viola L. Shippert, soprano. Other most interesting events of the evening were the presentation of silver loving cups to Camille Schneider, the veteran cornetist, brother of Louis Schneider, the original band leader of the United States Marine Band, and A. Colfo, the piccolo virtuoso, the vice-president of the organization.

Featured in the big bill at Keith's the present week is Madame Bertha Kalich, who presents her emotional play in one scene, "The Victim," by Oscar Dymow, supported by an excellent company in Aubrey Beattie, Leonard Cranke, and Robert Stow Gill. Other stellar features are Clara Morton, of the Four Mortons, assisted by Frank Sheen; Carmine Fabrizio, the Boston Symphony Orchestra soloist, and the "Long Tack Sam" company of Chinese musicians and acrobats, with others in the Avon Comedy Four in "The New Teacher," Ralph Dunbar's Singing Bell Ringers, Jim Toney and Ann Norman, and Hale and Peterson.

Easter Sunday musical events at the National with Sousa and his band and the Russian Balalaika Orchestra at the Columbia were both strongly successful in the interesting attendance both at the matinee and night at each house.

The current week offering at Poli's is "Within the Law," presented by the capital and capable Poli Players, an organization of sterling artistic ability. "Rebecca of Sunnybrook Farm," "Help Wanted," and "Polly of the Circus" are plays to be produced during the current month.

The Gayety is alive with an attractive Easter offering. The Carnation Beauties, presenting in corking good musical burletta, "The Prim Beauty," in two acts, enlisting the services of talented and capable comedians in Frank Mackey, Gladys Wilbur, James Francis, Mabelle Lee, May Bernhardt, Edith Marcel, Gus Knoll, Joe Penny, and the Famous City Quartette.

JOHN T. WARDE.

PHILADELPHIA

After Forty Days of Meditation, Quakers Fall In for a Season of Play

PHILADELPHIA, April 6 (*Special*).—After a dullness, which has lasted for some weeks, due to a lack of new attractions, Philadelphia has awakened from its proverbial slumber, and theatrically at least is wide-awake. There was a general house cleaning at most of the theaters for Easter, and, as a result, for the first time in many weeks, there are a large number of new attractions here.

The Forrest, devoted to war pictures for a number of weeks, is again housing a musical comedy, the current attraction being the annual production of the Mask and Wig Club of the University of Pennsylvania. The dancing was coached by Charley Morgan.

The Broad has also recovered from its annual Holy Week darkness, and reopened Monday night with Ethel Barrymore in "In the Shadow." The advance sale was very good.

William Faversham is now making his first local appearance in "The Hawk" at the Lyric, where he succeeded Marie Dressler in "The Mix-Up."

It is not very often that two plays by the same playwright are staged in one city at the same time, but this happened recently in Philadelphia, and is being repeated now, two of Harvey O'Higgins's successful plays being on the local boards. At the Walnut "The Dummy" is in town, with Ernest Truex in the namepart for an indefinite run, while at the Garrick Robert Hilliard in "The Argyle Case" is playing a return engagement.

"Peg o' My Heart" is still at the Adelphi, which theater is now being called the home of long runs.

Keith's has been having some big star on its bills so regularly lately that its patrons will be disappointed, if they give up this practise. Nazimova played here for two weeks in "War Brides," and was followed by Gertrude Hoffman and company in one of the biggest acts ever seen on the vaudeville stage. She made a big hit and packed the house all week. Evelyn Nesbit and Jack Clifford, who are the stars this week, will have a big job to beat the mark Gertrude made, but you know nothing fezses Evelyn.

Keith's has been very successful with the feature films showing at the Chestnut Street Opera House, where they took over a lease to prevent competition getting too close. "The Spoilers" was the first big picture, and it made a record run. Its successor, "The Eternal City," has done remarkably well, and it will be interesting to see what business "The Avenging Conscience" will now do.

Edward Locke's "The Climax" was given at the American March 29. Enid May Jackson helping the production with her clever acting and captivating personality.

J. SOLIS-COHEN, JR.

MUTUAL ADMIRATION

PROVIDENCE, R. I. (*Special*).—After the manner of a famous magazine publisher, two Providence theater managers came out in the same week—that of March 29—with personal indorsements over their own signatures of the attractions they had to offer. Charles Lovenberg, manager of Keith's, assured the public that he considered the playlet, "War Brides," and the work of Gilda Varesi, with her associate players, in that sketch the best ever presented on the American vaudeville stage. At the same time, Manager George F. Collier, of the Westminster Theater, announced through the newspapers that for the second time in his seven years as manager of that house, he desired to personally recommend to the public a combination playing at the Westminster, declaring that Barney Gerard's "Follies of the Day" would undoubtedly prove the strongest aggregation playing there this season. The public responded promptly to the managers' special invitation to the enjoyment of good attractions, although usually this is a poor week in the year's calendar. In addition to Mr. Lovenberg's statement, Mrs. Sara M. Alzoo, chairman of the Woman Suffrage party, gave an interview to the papers, in which she declared that "War Brides" was the greatest suffrage play ever written, and she urged every woman to attend.

D. C. CRAIG.

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CHICAGO

"The Lady We Love" Causes a Crush—"Keep Moving" Is Next—Hold Overs

CHICAGO, April 6 (*Special*).—"The Lady We Love" brought out a crush at the La Salle Sunday night. You never can tell what a play in Chicago is by watching a Sunday night audience. It is the night of nights, and everything goes. Nevertheless, the real first nighters (who come out Monday nights), who represent the thought, regard the Morocco romance as timely and above the average.

Frances's "Keep Moving"—this is from the gray-matter works of Fred Jacobs—didn't have its premiere Sunday night at the Cort, as some folks had it. That distinction was reserved by Detroit, March 29. Plot and production from Detroit, and in this issue of THE MIRROR.—Ed. MIRROR.] But the Chicago presentation gives promise.

Elsie Ferguson, in "Outcast," filled Powers's Theater Monday night. It took. Robert Mantell opened the same night at the Garrick in "King John." "Macbeth" and "Hamlet" are to follow.

Cyril Maude continues "Grumpy" at the Blackstone. Hittner in "The Crinoline Girl" holds the Olympic like a mustard plaster. "The Girl from Utah" continues at the Illinois; and it could stay all Summer if it would.

"Too Many Cooks," at the Princess, seems to suit the theatrical tastes of the city.

Brady's "Life" at the Auditorium, opening Saturday night, set up the cackles of the oldsters who used to revel in melodrama, and made the sports caper like Spring lambs.

Vale to "The New Henrietta." Warfield and "The High Cost of Loving." Chicago recommends each to any community.

Joseph Cawthorn, of "The Girl from Utah" company, awoke one day last week to hear people telling him that he didn't look his age, 45. It's what everybody hears who comes to a birthstone. The night of the day came, and Cawthorn found himself the main attraction in the ballroom of the Stratford Hotel. Donald Brian had decorated Cawthorn to the roots. Then Mr. Cawthorn discovered the actor folk assembled in great numbers and in great spirits, with Miss Gertrude Vanar (Mrs. Cawthorn) as hostess. There were supper and dancing, and remarks of a conciliatory nature were delivered. Mrs. Cawthorn mastered upon her lapel husband a gift of onyx, platinum, and pearl accessories to his evening dress; and there were other presents. The guests included David Warfield, Mr. and Mrs. William H. Crane, Miss Julia Sanderson, Donald Brian, Julian Eltinge, Miss Mabel Taliaferro, Miss Amelia Bingham, Lew Fields, Joe Weber, Cyril Maude, and others.

The Women's Peace Party has requested the Chicago Little Theater to send the "Trojan Women" of Euripides, in Gilbert Murray's translation, on tour throughout America in the interests of peace. The tour will begin on April 12; details will be announced later.

The Little Theater will remain open, as in previous years, until the close of the regular season. Arrangements have already been completed for an exceptionally interesting series of plays and other attractions to be presented there during April and May, and announcements of them will be made periodically.

BEVERLY BAUX.

BOSTON

Branch of Abbey Theater a Possibility—Gilbert's Try-Outs at the Conservatory of Music

BOSTON, April 6 (*Special*).—There were several changes last night at the theaters. At the Plymouth the English Players who had acted at the Opera House earlier in the season gave for the first time here Stephen Phillips's successful drama, "The Sin of David." The Shubert had a capacity house, attracted by the London Gaiety company in "To-night's the Night." "The Blue Bird" followed "The Lilac Domino" at the Majestic. "The Lilac Domino" is one of the best written and best sung operettas that Boston has seen for many months. People who heard it once went at least once more, and many went three and four times. If only the managers would give us more musical pieces like this. "The Little Cafe" came to the Hollis and the Aborn company gave "Aida" at the Boston Theater. Meanwhile "Kitty MacKay," acted at the Shubert by a second company, proved to be a great attraction, as according to all accounts the second company is much better than the original. At any rate, the company goes to the Cort for a week and playgoers are loud in their praises of the fine acting in the Boston play.

This is the last week of Mrs. Patrick Campbell in "Pygmalion" at the Colonial. The Wilbur is still doing good business with "A Pair of Sixes," and at the Castle Square there is no diminution in the interest in "Common Clay." Seats are still sold four weeks in advance and there is a large demand weeks ahead. Mr. Craig's plans for his new theater at Ipswich and Boylston Streets are fast crystallizing and it looks now as if the house would be opened before many more weeks. He is exceedingly eccentric and if he makes up his mind to have his new theater opened before Thanksgiving, it will be a hum dinger that will open then.

One of the best bits of news of the last few days relates to Padraic Colum, the Irish poet, who recently lectured here before the Drama League. He has been in this country for several months and, finding the atmosphere of American commercial life decidedly to his liking, he decided to become a resident. He was associated with Lady Gregory at the Abbey Theater, in Dublin, and he is a leader in the movement in Ireland to foster dramatic art through the Celtic revival. He wishes to establish a branch of the Abbey Theater in America and has decided that the former Toy Theater on Lime Street will prove a good house for his venture. There is a rumor that Seumas O'Brien, who is a poet and dramatist as well as sculptor, may have one of his works brought out at this house.

It is said that Henry Jewett is likely to open a school of acting in the present Toy Theater. There is room enough for his pleasant in the hall in the theater building, and then the stage could be used afternoons to give his pupils an opportunity to show their ability.

Holy Week proved a quiet one for the playhouses here. With four theaters closed there was an opportunity for playgoers to crowd the other houses, but with one or two exceptions there was only moderate business, although all the attractions were good. Boston is getting to be a city of "opening controls" for the managers, as none of the best plays that have been here this Winter have met particularly large audiences, while several mediocre attractions have done well. One theatrical man says that this condition is to be found in other parts of the country, so apparently there is no special reason to be made here.

Last Thursday evening Clayton D. Gilbert put on four original short plays at the New England Conservatory of Music to try them out. Mr. Gilbert is wise in that he does not combine himself to plays written by his own students, but gives the Boston public an opportunity to contribute, although he does not care to try out long plays by unknown people. Among the pieces last Thursday was a one-act tragedy entitled "Released," which apparently was successful, but its subject was not especially pleasant; however, there were lighter pieces on the bill.

The Bijou continues its policy of giving its patrons a great deal of music, and very good music it is, too. Perhaps there is a larger public for such entertainment as the Bijou offers than the managers imagine.

"The Long Lane," a new play by Mr. B. H. Voight, a business man of New York, has been accepted by John Craig, of the Castle Square Theater. Mr. Voight is a newcomer in the playwright field. The play is described as "a powerful study of contemporary life."

J. B. CLAPP.

PANAMA CANAL ZONE

First Legitimate in U. S. Clubhouses Starts with "Your Neighbor's Wife"

CRISTOBAL, PANAMA CANAL (*Special*).—The Gordon Gunniss company began a tour of the Canal Zone March 26, opening with Rimer Harris's comedy, "Your Neighbor's Wife." Other bills announced for presentation are "Fine Feathers," "Adventures of Anatol," "The Family," and "The Bachelor." This will be the first time legitimate attractions have been shown in the Government clubhouses.

The company also is booked to play at the National Theater, Panama City, and the America Theater, Colon, R. de P. In the organization besides Mr. Gunniss are Florence Vincent, Georgette Leland, Mary Ward Holton, Harry Hayden, and Dillion M. Deasey.

COLONEL I. YEARICK.

BROOKLYN

BROOKLYN (*Special*).—If there was an adequate supply of attractions on a par with Raymond Hitchcock and "The Beauty Shop," there would be no logical reason for keeping the new Montauk Theater closed during the major portion of the present season. Despite the fact that it was Holy Week, Mr. Hitchcock enjoyed a capacity business at nearly every performance.

The "Kick In" made its first appearance in Brooklyn at Teller's Broadway, and drew to splendid business.

"Hanky Panky," after a week at the Majestic, moved over to the De Kalb. The management of the De Kalb, to stimulate attendance during the half-salary week, instituted a dancing contest in conjunction with the week's attraction.

"Mutt and Jeff in Mexico" at the Majestic.

J. LEROY DAVIS.

LA JUNTA, COLO. (*Special*). — "Cabiria" March 27, at the Bourke, special feature of films and a ten-piece orchestra. Patrons appreciated the efforts of Manager Wonderly, although the prices were considered high for "movies," ranging from 25 and 50 and matinee 35.

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PREMIERE IN INDIANAPOLIS

"The Lady We Love" Has Its Legitimate Production—Society Entertains Talent

INDIANAPOLIS (*Special*). — A theatrical event of importance and of unusual interest here, since we seldom see the premiere of a play, was the launching of "The Lady We Love" (referring to the lady on the American dollar), the new comedy by Frank Mandel, produced by Oliver Morosco, under the personal direction of T. Daniel Frawley at the Shubert Murat March 29-April 3. (The play was tried out in Los Angeles last Summer.) It tells the story of a German family, happy and contented with their lot, who live over their delicatessen store on Ninth Avenue, New York. A man, Kelly by name, arrives and announces that he is the partner of the brother absent for twenty-five years, and that the brother has left his million dollars to the most deserving one of the family, then the trouble and the fun begin. Father and daughter, sister and brother, begin quarrelling, each claiming to be the rightful possessor of the money. In the last act, the store, gutted by fire, no insurance, sees the family brought to its senses. The $4,000 necessary to start life anew is left by the stranger, who has been in their company unrecognized, during their bickerings, and who is really the long absent brother, who sees the family is much happier without the lady we love than with her. An unusually capable cast included Christine Norman, Lillian Elliott, James Gleason, Walter Lawrence, Edgar Nelson, who deserve special mention; Walter L. Catlett, Francine Larrimore, Eddie Cupid Morris, Kathleen Kerrigan, Hubert Wilkie, and others. The play, on the whole, was well received, and opened in Chicago Easter Monday.

May Robson, who radiates the joy of living, brought happiness and healthful laughter as Martha in her pleasing little comedy in which she was warmly welcomed by her many admirers here March 29-31. Jack Story, a Franklin, Ind., boy, in the leading role of Young Ronald, gave a sincere and able performance, showing much improvement in his work since his last appearance here. Mimi Hajos in "Sari" April 1-3 closed the season.

At Keith's, March 29-April 3, Caroline White, late prima donna of the Chicago-Philadelphia Grand Opera company, heard here for the first time, eatsg her way into high favor. Balance of bill up to expectations.

May Robson was the guest of several affairs given in her honor during her engagement here. Dr. and Mrs. J. H. Taylor entertained a box party at Miss Robson's opening performance, which was followed by a supper at the Columbia Club, at which Miss Robson, Jack Story, and Coates Gwynn, of her company, were guests of honor. Mrs. Taylor also gave an Easter luncheon the following day at the Chalfant, Miss Robson and Mr. Gwynn being special guests. Mrs. Preston B. Condit, formerly Geraldine Griffith, a member of Miss Robson's company in "The Clever Woman" last season, gave a box party at Keith's, followed by a ten room luncheon in honor of Miss Robson March 30.

Cecil Owen, acting as assistant to T. Daniel Frawley, who personally directed "The Lady We Love" at the Murat, was in town at the opening. He is well remembered here as a member of the Forepaugh Stock company at the Majestic seven years ago.

PEARL KIRKWOOD.

CINCINNATI

CINCINNATI (*Special*). — The most brilliant engagement of the season here was probably that of Forbes-Robertson at the Lyric, who made his farewell appearance, playing week March 29. His repertoire consisted of "Hamlet," "The Light That Failed," and "The Passing of the Third Floor Back." Notwithstanding that it was the dreaded Holy Week, business was extraordinary, and several of the houses were at capacity. His leading woman was Miss Laura Cowie. "It's a Long Way to Tipperary" current week.

A revival of "The Prince of Pilsen" came to the Grand for week March 29, and after witnessing it we wondered why the revival should have been made, especially with the very poor company that presented it. There was nothing of any worth in the production, and the only name in the cast meriting mention is that of John W. Ransone, in his original role of the Cincinnati brewer. Business was bad. No production was booked for the following week, so the Submarine pictures were brought in. A return engagement of "Potash and Perlmutter" is announced.

"The Shepherd of the Hills" was seen week March 28 at the Walnut, followed by "The Divorce Question."

Edith Taliaferro in "A Breath of Old Virginia," and Henry Dixey were the headliners at Keith's for the week, with Houdini and Trixie Friganza topping the bill for the week April 4.

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MOVIES OF THE PLAY

ROCHESTER, N. Y. (*Special*). — Motion pictures of the Musical Comedy Extravaganza Revue, "Hobey-Pokey," presented as the headline of the bill at the Family week March 29 were taken Friday night (April 2) from an upper box. Messrs. Fields wanted a film record of the production, which was completed in its present form of presentation here. Powerful lights were used to illuminate the stage at the first performance.

At Lowe's March 29-April 3 spectacular feature of the vaudeville bill, Lottie Mayer, America's champion long distance swimmer, in a diving act, assisted by a group of diving girls. The bill includes five other acts of wide variety.

The Royal Lilliputians, midget men and women, at the Lyceum the last three days of week March 29. First three days, week April 5, "The Trail of Lonesome Pine." "The Charming Widows," burlesquers, are highly entertaining in the opinion of patrons of the Corinthian March 29-April 3. Baker Theater: Dark house.

"BOB" HOGAN.

ST. LOUIS

ST. LOUIS (*Special*). — "Omar, the Tentmaker," return engagement, at the Shubert March 30-April 3. Guy Bates Post was well received. "Our Children," April 4-10. Henry W. Savage's production of "Sari," initial appearance here, at the Olympic April 4-10. "It's a Long Way to Tipperary" enjoyed a good week's business at the American March 29-April 3. Cecil Spooner in "Love's Model" April 4-10.

Charlotte Walker made her first appearance in vaudeville at the Columbia March 29-April 3. "The Might-Have-Beens" provided this worthy actress a very good vehicle with which to display her talent.

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DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. No dates published in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

ADAMS, Maude (Chas. Frohman): Cleveland 5-10, Milwaukee 11-14, Madison 15, Rockford, Ill., 16, Dubuque, Ia., 17.

ALICE in Wonderland (Flarety Producing Co.): N.Y.C. March 22—indef.

ALONG Came Ruth (Henry W. Savage): Oakland 7-10, San Jose 12, 13, Sacramento 14-16, Marysville 17, Chico 18, Red Bluff 20, Ashland, Ore., 21.

EXPERIENCE (Wm. Elliott): N.Y.C. Oct. 27—indef.

FAVERSHAM, William (Leonard L. Gallagher): Phila. 5—indef.

FERGUSON, Elsie (Chas. Frohman): Chas. 5—indef.

FORBES-ROBERTSON (Pearl Burton): Columbus 5-7, Toledo 8-10, Cleveland 12-17.

GET-Rich-Quick Wallingford (Al. H. Woods): Detroit 5-10.

HILLIARD, Robert (Klaw and Erlanger): Phila. 5-17.

HODGE, William (Lee Shubert): Springfield, Mass., 7, New Haven, Conn., 8, 10, Troy, N. Y., 12-17.

HUMAN Hearts (Al. H. Woods): Detroit 5-10.

IMPORTANCE of Coming and Going: N.Y.C. 5—indef.

INSIDE the Lines (J. Fred Zimmerman, Jr., and Wm. Harris, Jr.): N.Y.C. Feb. 15—indef.

IRVING Place Theater Co.: N.Y.C. Oct. 1—indef.

IT Pays to Advertise (Cohan and Harris): N.Y.C. Sept. 8—indef.

KEEP Moving (H. H. Frazee): Chgo. 4—indef.

KICK In (Al. H. Woods): N.Y.C. 5-17.

LADY We Love (Oliver Morosco): Chgo. 4—indef.

LAW of the Land (George Broadhurst): N.Y.C. Sept. 20-April 10.

LIFE (Wm. A. Brady): Chgo. 5—indef.

MANN, Louis (Messrs. Shubert): N.Y.C. 5—indef.

MANTELL, Robert (Wm. A. Brady): Chgo. 5-17.

MAUDE, Cyril (The Lyblers): Chgo. March 8—indef.

MIRACLE Man (Cohan and Harris): N.Y.C. 5-10.

NATURAL Law (John Cort): N.Y.C. 5—indef.

O'HARA, Fiske (Augustus Pitou, Jr.): N.Y.C. 5-10, Elgin 12-17.

OLCOTT, Chauncey (Henry Miller): Grand Rapids, Mich., 10.

OLD Homestead: 5-10.

OMAR the Tentmaker (Tully and Buckland): Kansas City 4-10, Omaha 11-13, Lincoln 15-17, Denver 19-24.

ON Trial (Cohan and Harris): N.Y.C. Oct. 19—indef.

ON Trial (Cohan and Harris): Chgo. Dec. 27—indef.

PAIR of Silk Stockings (Winthrop Ames): N.Y.C. Oct. 20—indef.

PAIR of Sixes (H. H. Frazee): Boston Dec. 28—indef.

PAIR of Sixes (H. H. Frazee): B'klyn 5-10.

PAIR of Sixes (Western: H. H. Frazee): Greenville, S. C., 7, Atlanta, Ga., 8-10, Chattanooga, Tenn., 12, Asheville, N. C., 13, Charlotte 14, Wilmington 15, Raleigh 16, Greensboro 17, Roanoke, Va., 19, Lynchburg 20, Richmond 21.

PAIR of Sixes (Central: H. H. Frazee): Chgo. 4-May 1.

PAIR of Sixes (Eastern: H. H. Frazee): Atlantic City, N. J., 5-10, Plainfield 11, Middletown, Conn., 12, New London 13, Springfield, Mass., 14-16, Southbridge 18, Putnam, Conn., 18, Westerly, R. I., 17.

PEG o' My Heart (Co. A: Oliver Morosco): Phila. Feb. 22—indef.

PEG o' My Heart (Co. B: Oliver Morosco): Seattle 4-10, Tacoma 11, 12, Vancouver, B. C., 13-15, Victoria 16, 17, North Yakima, Wash., 19, Lewiston, Ida., 20, Spokane, Wash., 21, 22.

PEG o' My Heart (Co. C: Oliver Morosco): Minneapolis 4-10, Hilliwater 12, La Crosse, Wis., 13, Eau Claire 14, Merrill 15, Ashland 16, Ironwood, Mich., 17, Ishpeming 19, Hancock 20, Calumet 21.

PEG o' My Heart (Co. D: Oliver Morosco): Sheboygan, Wis., 7, Neenah 8, Oshkosh 9, Waupun 10, Fond du Lac 11, Portage 12, Stoughton 13, Kenosha 14, Aurora, Ill., 15, Princeton 16, Peoria 17, 18, Henry 19, Canton 20, Bardstown 21.

PEG o' My Heart (Co. E: Oliver Morosco): Manistee, Mich., 7, Cadillac 8, Saginaw 9, Flint 10, Youngstown, O., 12-14, York, Pa., 15, Elizabeth, N. J., 16, 17, New Haven, Conn., 19-22.

POLYGAMY (Modern Play Co.): N.Y.C. Dec. 1—indef.

POTASH and Perlmutter (Al. H. Woods): Portland, Ore., 4-10, Pendleton 8, Lewiston, Ida., 9, Walla Walla, Wash., 10, Baker City, Ore., 12, Weiser, Ida., 13, Boise 14, Twin Falls 16, Pocatello 17, Ogden, U., 18, Rock Springs, Wyo., 19, Laramie 20, Cheyenne 21.

POTASH and Perlmutter (Al. H. Woods): Prov., R. I., 5-10.

PRODIGAL Son (Oscar Graham): Oxford, Kan., 7, Harper 8, Hutchinson 9, Stafford 14, St. John 15, Macksville 16, Belpre 17.

REVOLT, The (L. Fluegelman): N.Y.C. 1—indef.

ROBSON, May (Academic Producing Co.): Columbus 7, 8, Sea Wolf (Ben Stern): Boston March 15—indef.

SEVEN Keys to Baldpate (Cohan and Harris): New Haven, Conn., 6-8, New London 9, 10.

SHOW Shop (Selwyn and Co.): N.Y.C. Dec. 21—indef.

SINNERS (Wm. A. Brady): N.Y.C. Jan. 7—indef.

SONG of Songs (Al. H. Woods): N.Y.C. Dec. 22—indef.

SPOONER, Cecil: St. Louis 5-10.

STARR, Frances (David Belasco): N.Y.C. Jan. 26—indef.

STOP Thief: Chgo. March 20-April 10.

SUNNY South (J. C. Rockwell): Cass City, Mich., 7, Bad Axe 8, Sandusky 9, Croswell 10, Almont 12, Mt. Clemens 13, Bellevue, O., 14, Wellington 15, Londonville 16, Wadsworth 17, Somerset 19, Canesaut 20, Brockton, N.Y., 21, Silver Creek 22.

TELLEGEN, Lou (Messrs. Shubert): N.Y.C. March 17—indef.

TEMPEST, Marie (John Cort): Omaha 5, Sioux City, Ia., 6, Lincoln, Neb., 9, 10, Salt Lake City 12-14, San Diego 16, 17, Los Angeles 18-24.

TO-DAY (Manuscript Producing Co.): Chgo. 4-24.

TOO Many Cooks (Wm. A. Brady): Chgo. March 28—indef.

TRAIL of the Lonesome Pine: Rochester 5-7.

TRILBY (Joseph Brooks): N.Y.C. 5—indef.

TWIN Beds (Selwyn and Co.): N.Y.C. Aug. 14—indef.

TWIN Beds (Selwyn and Co.): Buffalo 5-10.

UNDER Cover (Selwyn and Co.): N.Y.C. Aug. 26—indef.

UNDER Cover (Selwyn and Co.): Frisco 4-17, Oakland 18-24.

WARFIELD, David (David Belasco): Pittsburgh 5-10, Wheeling, W. Va., 12, Johnstown, Pa., 13, Altoona 14, Harrisburg 15, Scranton 16, Wilkes-Barre 17, N.Y.C. 19-May 1.

WASHINGTON Square Players: N.Y.C. Feb. 15—indef.

WHITE Feather (Wm. A. Brady): N.Y.C. Feb. 4—indef.

WINNING of Barbara Worth: Green Bay, Wis., 7, Manitowoc 8, Watertown 9, Oleon, N. Y., 12, Hornell 13, Sayre, Pa., 14, Oswego, N. Y., 15, Towanda, Pa., 16, Stroudsburg 17.

WITHIN the Law (Selwyn and Co.): Jersey City, N. J., 5-10.

WITHIN the Law (Selwyn and Co.): Chgo. 4-24.

YELLOW Ticket (Al. H. Woods): St. Paul 5-10.

TRAVELING STOCK

BIJOU: Sanford, N. C., 5-10.

BROWN, Louise (Edward Doyle): Athol, Mass., 5-10.

CHATTERTON, Arthur: Jackson, Mich., 4-10.

FIELDS, Margaret: Kalamazoo, Mich., 4-10.

HARRISON Theater: Waxahachie, Tex., 5-17.

LEONARD Players: Imogene, Ia., 5-7, Lorimer 8-10.

NATIONAL: N. Liberty, Ind., 5-10.

SHERMAN: Joliet, Ill., 5-7, Elgin 8-10.

ST. CLAIRE, Winifred: Racine, Wis., 4-10.

SUTHERLAND: Shawano, Wis., 5-7.

OPERA AND MUSIC

ABORN English Opera Co. (Messrs. Aborn): Boston 5—indef.

BRINGING Up Father (Co. 1: Chas. H. Yale): Kingston, Ont., Can., 5, Ottawa 5-10, Montreal 12-17, Quebec 19-21.

BRINGING Up Father (Co. 2: Chas. Foreman): Saskatoon, Sask., Can., 5-7, Regina 8-10, Moose Jaw 12, Indian Head 13, Brandon 14, Winnipeg, Man., 15-17, Ft. William, Ont., 19-21.

BRINGING Up Father (Co. 3): Greensburg, Pa., 7, Mt. Pleasant 8, Uniontown 9, Connellsville 10, Somerset 12, Frostburg, Md., 13, Cumberland 14, Johnstown, Pa., 15, Tyrone 16, Altoona 17, Punxsutawney 19, Reynoldsville 20, Du Bois 21.

DANCING Around (Messrs. Shubert): Cleveland 5-10, Detroit 12-17.

ELTINGE, Julian (Al. H. Woods): Chgo. Feb. 15-April 10.

FADS and Fancies (Klaw and Erlanger): N.Y.C. March 8—indef.

GILBERT and Sullivan Opera Co.: N.Y.C. 12—indef.

GIRL from Utah (Chas. Frohman): Chgo. March 22-April 17.

HANKY Panky (Lew Fields): Niles, Mich., 7, Ft. Wayne, Ind., 8, 9, Marion 10, Connellsville 11, Somerset 12, Frostburg, Md., 13, Cumberland 14, Johnstown, Pa., 15, Tyrone 16, Altoona 17, Punxsutawney 19, Reynoldsville 20, Du Bois 21.

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HELLO, Broadway (Cohan and Harris): N.Y.C. Dec. 25-April 10, Phila. 12—indef.

HIGH Jinks (Arthur Hammerstein): Salt Lake City 7-10, Denver 11-17.

HIGH Jinks (Arthur Hammerstein): Alliance, O., 7, Warren 8, Youngstown, O., 10, Sharon, Pa., 12, Newcastle 13, Butler 14, East Liverpool, O., 15, Wheeling, W. Va., 16, 17.

HITCHCOCK, Raymond (Cohan and Harris): B'klyn, March 29-April 10.

IT's a Long Way to Tipperary: Chgo. Jan. 17, Dallas, Tex., 4-10, Cleveland 12-17.

LADY in Red (R. H. Herndon): Atlantic City, N. J., 10-24.

LADY Luxury: Louisville 5-10.

LILAC Domino (Andreas Dippel): Springfield, Mass., 9, 10, Wash. 19-24.

LITTLE Cafe (Klaw and Erlanger): Boston 5-17.

McINTYRE and Heath (John Cort): Youngstown, O., 7, Akron 8, Canton 9, Wheeling, W. Va., 10, Marion, O., 11, Parkersburg, W. Va., 12, Huntington 14, Charleston 15, Fairmont 16, Clarksburg 17, Cumberland, Md., 19, Connellsville, Pa., 20, Greensburg 21.

MAID in America (Messrs. Shubert): N.Y.C. Feb. 15-May 29.

MODERN Eve (Askin and Norris): Boston 12—indef.

MONTGOMERY and Stone (Chas. Dillingham): N.Y.C. Oct. 26—indef.

MUTT and Jeff in Mexico (Co. 1: Jos. Pottzrill): Worcester, Mass., 5, South Framingham 6, Whitinsville, Conn., 10, N.Y.C. 12-17.

MUTT and Jeff in Mexico (Co. 2: Chas. Williams): Soo, Ont., Can., 7, Sudbury 8, New Liskeard 9, Cobalt 10, Sturgis 12, Collingwood 13, Orillia 14, Midland 15, Lindsay 16, Peterboro 17, Trenton 19, Kingston 20, Smiths Falls 21.

MUTT and Jeff in Mexico (Co. 3: Grif Williams): Cherokee, Ia., 7, Storm Lake 8, Webster City 9, Boone 10, Marshalltown 11, Eldora 12, Iowa Falls 13, Waterloo 14, Charles City 15, Oelwein 16, Independence 17, Galena, Ill., 19, Maquoketa, Ia., 20, Cedar Rapids 21.

MUTT and Jeff in Mexico (Co. 4: Harry Hill): Reading, Pa., 5-7, Danville 8, Berwick 9, Freeland 10, Stroudsburg 11, Middletown, N. Y., 12, Port Jervis 14, Winsted, Conn., 15, Hartford 16, 17, Torrington 19, Bridgeport 20, Stetson, Mass., 21.

NOBODY Home (F. Ray Comstock): N.Y.C. 5—indef.

ONLY Girl (Joe Weber): N.Y. Nov. 3—indef.

OUR Children (Oliver Morosco): St. Louis 4-10, Cincinnati 11-17.

PANTAGES Showing of 1914 (Messrs. Shubert): Pittsburgh 5-10.

RED Rose (W. J. Perthick): Baker City, Ore., 7, Weiser, Ida., 8, Boise 9, 10, Ogden, U., 11, Salt Lake City 12-14, Rock Springs, Wyo., 15, Rawlins 16, Cheyenne 17, Denver 18-24.

RED Widow (Phillis H. Nixon): Asheville, N. C., 7, New Berry 8, Orangeburg 9, Aiken 10, Chester 11, Camden 12, Sumter 14, Darlington 15, Florence 16, Wilmington 17, New Bern, N. C., 19, Washington 20, Tarboro 21.

SAHI (Henry W. Savage): St. Louis 4-10, Kansas City 11-17, Omaha 18-21.

SEPTEMBER Morn (Central: Rowland and Clifford): Memphis, Tenn., 4-7, Jackson, Tenn., 8, Paducah, Ky., 9, Owensboro 10, Evansville, Ind., 11, Henderson 12, Washington 13, Vincennes 14, Centralia, Ill., 15, De Quoin 16, Bellville 17.

SEPTEMBER Morn (Circuit: Rowland and Clifford): Ottawa, Ont., Can., 5-7, Kingston 8, 9, Belleville 10, Peterboro 12, Toronto 12-17, Youngstown, O., 19-24.

SEVEN Hours in New York (C. R. Wyse): Kingston, Ont., Can., 5, Peterboro 10, Orillia 12, Cobalt 17.

TO-NIGHT's the Night (Messrs. Shubert): Boston 5—indef.

TRENTINI, Emma, and Clifton Crawford (Arthur Hammerstein): N.Y.C. March 9—indef.

WATCH Your Step (Chas. Dillingham): N.Y.C. Dec. 8—indef.

WHIRL of the World (Messrs. Shubert): Milwaukee 5-10.

ZIEGFELD Follies of 1914 (Florenz Ziegfeld): Portland, Ore., 5-10.

MINSTRELS

DUMONT'S: Phila. Sept. 14—indef.

FIELD'S, Al. G.: Denver, 4-10, La Junta, 12, Wichita, Kan., 13, Topeka 14, O'Neill's, Neil (Gus P. Hales): Balto. 5-10.

MISCELLANEOUS

BARNUM and Bailey Circus: N.Y.C. 1-24.

DUNCAN, Isadora: N.Y.C. March 29-April 17.

THURSTON, the Magician (Jack Jones): Balto. 5-10, B'klyn 12-17, N.Y.C. 19-24.

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VAUDEVILLE DATES

The current week is understood where no date is given. *Dates Ahead must be received by Friday for the next issue.*

ARARBANELL, Lina: Orph., Frisco, 4-17.

ABBOTT, Al: Lyric, Richmond, 12-14; Colonial, Norfolk, 15-17.

ADOU, Bee, Hamad Trio: Maj., Milwaukee.

"ACT Beautiful": Hudson, Union Hill, N. J., 19-24.

ADAMS, Billy and Edith: Lyric, Richmond, 5-7; Colonial, Norfolk, 8-10.

ADELAIDE and Hughes: Maj., Milwaukee.

ADLER and Arline: Maj., Milwaukee; Keith's, Toledo, 19-24.

AHEARN, Buds: Maj., Chgo.; Maj., Milwaukee, 11-17.

AHEARN, Charles, Troupe: Maryland, Balto.; Orph., B'klyn, 12-17.

ALBERT and Irving: Orph., Memphis, 11-17.

ALBRIGHT, Miss: Orph., Minneapolis; Orph., Winnipeg, 11-17.

ALEXANDER and Scott: Victoria, N.Y.C., 12-17.

ALEXANDER, Klas: Grand, Syracuse, 12-24.

ALLEN, Minnie: Alhambra, N. Y.C., 12-17.

ALLMAN and Stone: Keith's, Cleveland.

ALVINOS, Musical: Poli's, Scranton.

AMARANTHS, Four: Orph., Memphis, 11-17.

AMERICAN Dancers, Six: Forrest, Atlanta.

AMORY, Prosper: Keith's, Boston, 12-17.

APOLLO Trio: Boys, Five: Orpheum, Pittsburgh; Keith's, Toledo, 12-17.

ANTWERP Girls, Four: Keith's, Toledo; Keith's, Cincinnati, 19-24.

ARDATH, Fred J., Co.: Orph., Frisco, 11-17.

ARMENTO, Angelo, Trio: Hipp., Cleveland, 12-17; Colonial, Erie, 19-24.

ARNAUT Brothers: Keith's, Boston; Poli's, Hartford, 12-17.

ASAHI Quintette: Orph., Memphis; Orph., New Orleans.

ASHLEIGH, Fred and Adair: Keith's, Louisville; Columbia, Grand Rapids, 12-17.

ATTELL, Abe: Orph., Portland.

AUBREY and Rich: Grand, Syracuse; Grand, Syracuse, 19-24.

"AURORA of Light": Garrick, Wilmington; Maryland, Balto., 12-17; Victoria, N.Y.C., 19-24.

AUSTRALIAN Woodchoppers: Colonial, N.Y.C.; Keith's, Phila., 12-17; Colonial, Norfolk, 19-21; Lyric, Richmond, 22-24.

AVON Comedy Four: Keith's, Wash.; Prospect, B'klyn, 12-17; Alhambra, N.Y.C., 19-24.

BAKER, Belle: Victoria, N.Y.C.; Keith's, Toledo, 19-24.

BALL and West: Palace, Chgo.; Keith's, Toledo, 12-17.

BALL, Eleanor R.: Orph., Colorado Springs; Orph., Kansas City, 11-17; Hipp., Cleveland, 19-24.

BALZER, Ernest R.: Bushwick, B'klyn: Maryland, Balto., 12-17.

BANCROFT and Girlie: Orph., Winnipeg.

BAPTISTE and Fragonni: Bijou, Savannah, 12-14; Victoria, Charleston, 15-17; Lyric, Richmond, 19-21; Colonial, Norfolk, 22-24.

BARAHAN and Gryhe: Orph., Sacramento, 5, 6; Victory, Stockton, 7, 8; Yosemite, San Jose, 9, 10; Orph., Los Angeles, 11-17.

BARKER and Crawford: Palace, N.Y.C.

BARNES, Stuart: Hudson, Union Hill, N. J.

BARRAS, Arthur: Keith's, Toledo; Keith's, Columbus, 19-24.

BARRY, Ma and Mrs. J.: Orph., Sioux City; Orph., Memphis, 11-17.

BAYES, Nora: Palace, N.Y.C.; Maryland, Balto., 12-17; Keith's, Phila., 19-24.

BEAUMONT and Arnold: Maryland, Balto.; Victoria, N.Y.C., 19-24.

BELL Family: Palace, Chgo.; Temple, Detroit, 12-17; Temple, Rochester, 19-24.

BENDIX Players: Maj., Chgo.

BERESFORD, Harry, Co.: Forrest, Atlanta; Lyric, Richmond, 19-21.

BERGERE, Valerie, Co.: Orph., Salt Lake City; Orph., Denver, 11-17.

BERNARD, The: Hipp., Cleveland; Keith's, Toledo, 12-17.

BERNARD, Alfred, Trouple: Temple, Detroit; Temple, Rochester, 12-17.

BERGMAN, Valeria, Co.: Orph., Salt Lake City; Orph., Denver, 11-17.

BERNARD, The: Hipp., Cleveland; Keith's, Toledo, 12-17.

BERNARD, Alfred, Trouple: Temple, Detroit; Temple, Rochester, 19-24.

BERGMAN, Valeria, Co.: Orph., Salt Lake City; Orph., Denver, 11-17.

BERNARD, The: Hipp., Cleveland; Keith's, Toledo, 12-17.

BERNARD, Alfred, Trouple: Temple, Detroit; Temple, Rochester, 19-24.

BIG City Four: Orph., Los Angeles; Orph., Denver, 18-24.

BIGGETT and Scott: Orph., Jacksonville.

BLONDY'S Three: Columbia, Grand Rapids, 12-17.

BOGART'S, Jos. T.: Forrest, Atlanta; Lyric, Richmond, 12-14; Lyric, Richmond, 15-17; Keith's, Columbus, 19-24.

BOLAND and Hole: Alhambra, N.Y.C.

BONITA: Orph., Sacramento, 5, 6; Victory, Stockton, 7, 8; Yosemite, San Jose, 9, 10; Orph., Los Angeles, 11-17.

BONITA and Lew Hearn: Orph., Frisco; Orph., Sacramento, 12, 13; Victory, Stockton, 14, 15; Yosemite, San Jose, 16, 17.

BOUDINI Brothers: Temple, Rochester.

BOWERS, Fred, Co.: Orph., St. Paul; Columbia, St. Louis, 11-17.

BOWERS, Walter and Crooker: Orph., Portland.

BRACKA, Seven: Temple, Detroit, 12-17; Temple, Rochester, 19-24.

BRASILLIAN Nut: Victoria, N.Y.C.

BREEN, Harry: Victoria, N.Y.C.

BRENNER and Wheeler: Orph., Duluth.

BRICE, Fannie: Maj., Milwaukee.

"BRIDE Shop": Orph., Frisco, 11-17.

BRITT, James: Victoria, N.Y.C., 19-24.

BROWN, Fletcher: Orph., Oakland; Orph., Frisco, 11-17.

BROWN, Harry Kelly: Orph., Grand Rapids; Majestic, Milwaukee, 12-17.

BRUCE, Fritz and Lucy: Orph., New Orleans.

BUNNY, J.: Shubert and Jefferson, N.Y.C.; Keith's, Phila., 12-17.

BURKE, John: Orph., Seattle, 12-17; Orph., Vancouver, B. C., 19-24.

BURNS and Frabito: Lyric, Richmond, 12-14; Colonial, Norfolk, 15-17; Maryland, Balto., 19-24.

BURNS and Kissen: Columbia, Grand Rapids, 12-17.

BURNS and Nice: Shea's, Buffalo, 12-17; Victoria, Pittsburgh, 19-24.

BUTLER, Harrison: Orph., Seattle, 12-17; Orph., Vancouver, B. C., 19-24.

BYRON and Langdon: Orph., Portland; Orph., Seattle, 12-17.

CAHILL and Romaine: Orph., Memphis, 11-17.

CALVIN and Thornton: Orph., Boston, 12-17.

CALVO, Espero: Orph., Kansas City; Orph., St. Louis, 11-17.

CAMERON Sisters: Orph., Memphis, 11-17.

CAMPBELL, Mignon: Proctor's, Yonkers, 12-14; Keith's, Phila., 15-17.

CANTOR and Lee: Colonial, N.Y.C.; Alhambra, N.Y.C., 19-24; Keith's, Phila., 12-17.

CANTWELL, James: Lyric, Richmond, 12-14; Colonial, Norfolk, 15-17.

CANTWELL and Walker: Orph., Memphis, 11-17; Orph., New Orleans, 19-24.

CAPADILLAC, Chief: Hippodrome, Cleveland, 12-17; Temple, Detroit, 19-24.

CARBONE and Mack: Orph., Boston, 12-17.

CARLISLE, Miss: Proctor's, Yonkers, 12-14; Keith's, Phila., 15-17.

CARLTON Sisters: Orph., Memphis, 11-17.

CARR, Eddie, Co.: Orph., Boston, 12-17.

CARSON and Willard: Orph., Seattle, 12-17; Orph., Vancouver, B. C., 19-24.

CARTER, Mary: Victoria, Pittsburgh, 12-17; Shea's, Buffalo, 19-24.

CARTMELL and Harris: Orph., Boston, 12-17.

CASTLE, Vernon and Irene: Orph., Memphis, 11-17; Orph., New Orleans, 19-24.

CASTLE and Hoover: Orph., Seattle, 12-17; Orph., Vancouver, B. C., 19-24.

CASTLES in the Air: Orph., Frisco, 11-17.

CATE, Harrison: Orph., Portland; Orph., Seattle, 12-17.

CAVANAUGH and Dunham: Orph., Boston, 12-17.

CHAMBERS, Haidee: Orph., Kansas City; Orph., St. Louis, 11-17.

CHAMBERS Brothers: Orph., Minneapolis; Orph., Winnipeg, 11-17.

CHAMPION, Harry: Orph., Boston, 12-17.

CHARLEY, Jack: Orph., Memphis, 11-17.

CHARLOT Revue: Orph., Boston, 12-17.

CHEVALIER, Albert: Orph., Boston, 12-17.

CHIP and Marble: Orph., Kansas City; Orph., St. Louis, 11-17.

CHRISTIE, Lou: Orph., Boston, 12-17.

CLARK and Bergman: Orph., Memphis, 11-17; Orph., New Orleans, 19-24.

CLARK and Hamilton: Orph., Seattle, 12-17; Orph., Vancouver, B. C., 19-24.

CLARK and McCullough: Orph., Boston, 12-17.

CLARK, Wilbur: Orph., Kansas City; Orph., St. Louis, 11-17.

CLARKE, Harry Corson: Orph., Boston, 12-17.

CLASSIC Four: Orph., Memphis, 11-17; Orph., New Orleans, 19-24.

CLEMENTS, Ethel: Orph., Boston, 12-17.

CLEMENTS, Ethel: Orph., Boston, 12-17.

CLIFFORD, Kathlyn: Orph., Memphis, 11-17; Orph., New Orleans, 19-24.

CLIFTON and Dahl: Orph., Boston, 12-17.

CLIFTON and Kramer: Orph., Memphis, 11-17; Orph., New Orleans, 19-24.

CLIFTON, Lillian: Orph., Boston, 12-17.

COLE and Coleman: Orph., Memphis, 11-17; Orph., New Orleans, 19-24.

COLE and Denahy: Orph., Boston, 12-17.

COLE and Johnson: Orph., Memphis, 11-17; Orph., New Orleans, 19-24.

COLE and Russell: Orph., Boston, 12-17.

COLEMAN, Claudia: Orph., Memphis, 11-17; Orph., New Orleans, 19-24.

COLLEGE Days: Orph., Boston, 12-17.

COLLINS and Hart: Orph., Memphis, 11-17; Orph., New Orleans, 19-24.

COLLINS and Pettit: Orph., Boston, 12-17.

COLLINS, Jesse: Orph., Memphis, 11-17; Orph., New Orleans, 19-24.

COLLINS, Jesse

VAUDEVILLE

FREDERICK JAMES SMITH—Editor

Kalich in "The Victim"—Herbert Kelcey and Effie Shannon Offer a War Sketch—Nora Bayes's Return

White, N. Y.

MISS RUTH RANDALL,
Leaving the Varieties to Appear in "All Over Town," the Chicago Revue, with Joseph Santley.

KALICH—as Madame Bertha Kalich now desires to be called—returned to vaudeville at the Palace in a "flash-back" sketch, "The Victim," by Ossip Dymow. It belongs to the horrific school, obviously built to provide a super-heated emotional situation.

High Pressure Melodrama

The playlet opens with a dark stage. There are sounds of a struggle and a revolver crashes just as the door bell rings. A woman rushes across the room and, half in hysteria, admits a man. He is the husband—who has unexpectedly returned—and she frantically begins to tell him of the tragedy. Since the shooting occurs in the hallway just out of view of the audience, the identity of the dead man is unknown. This element in the story is used to gain dramatic suspense.

The stage darkens and the actual story is visualized. At basis it's the old domestic triangle, although the husband is needlessly jealous of a harmless artist chap. The painter has insisted upon seeing the wife during her husband's absence, despite her efforts to avoid the meeting. She breaks off the friendship and the poet departs. Then comes the sketch's surprise. The husband's secretary suddenly confronts the woman.

He threatens to tell the husband of the other man's visit—unless "his favors are paid for." There is a struggle and the wife kills the man. At that opportune moment the husband returns, having missed his train.

"The Victim" Is Gruelling

The scene ends with the crash of the revolver and the ring of the door bell, the stage darkens again and we are back listening to the agonized wife telling the tragic story to her husband. He doubts his wife and summons the painter. Then he calls upon the man to take the blame of the crime. The artist is willing to sacrifice himself for the woman he loves, but the wife fights for possession of the telephone and screams her guilt over the wire to police headquarters.

"The Victim" is really conventional melodrama told in a new way. It doesn't evoke sympathy. It is well enough constructed, but at all times it seems carefully built action, prepared solely for theatrical effect. Indeed, it is almost repellent in its lack of a sympathetic note.

Kalich is a vitally compelling actress in roles of suppressed emotion and of primitive moods. She sustains the part of the wife consistently, but at no time does she touch anything like the depth she reached in her recent tabloid of "Mariana." Aubrey Beattie has some acceptable moments as the husband, while Leonard Craske makes the artist a dazed and seedy sort of person. The twice-killed secretary is done by Robert Stow Gill. Just now the epilogue of "The Victim" needs considerable cutting. The playlet will, we expect, get along on its melodramatic interest.

Nora Bayes's New Songs

Nora Bayes hasn't interested us so much in several years as she did upon her return to the Palace. She was distinctly better than in the past few seasons.

She started slowly, but finally achieved an emphatic hit. Opening with an old Irish dialect number, "I Work Eight Hours, I Sleep Eight Hours, That Leaves Eight Hours for Lovin'," Miss Bayes followed with a queer ballad which runs—

> "When John McCormack sings a song,
> The angels seem to float along."

Then came a war lyric depicting the troubles of poor father while the family knits mufflers and mittens for the soldiers at the front. Indeed, papa, according to the song, "props his pants up with a pin."

Miss Bayes once more did "Since Mother Was a Girl," which reveals the difference between the minuet and present *the dansant* days. Here the star struck her most artistic note.

She came back, and, as an encore, did a brand new Hawaiian melody with a catchy swing, of a brigantine bos'un named Billy, who encountered a Honolulu belle, with a new way of saying "I love you"—and other attractions.

Finally Miss Bayes brought Jean Schwartz upon the stage to act as pianist and presented his comic war song, "You'll Find Father Around the Bulletin Board." Miss Bayes got some laughs out of the lyric, but even she couldn't make it sound like a good song.

James Dutton presents a pretty circus riding act, using an ivory trap drawn by two snow-white horses. With the aid of two young women in fluffy equestrienne garb, Dutton performs a routine of graceful riding stunts, working back and forth from the trap to the horses' backs.

Back to the School Skit

The Avon Comedy Four offer one of those fearful school skits, with a comic Dutch teacher and comedy pupils. It's of ancient vintage and possesses one more song imitation of "Tipperary" called "It's a Long, Long Way to Killarney, but Remember You Can't Be Too Far."

James Mullen and Alan Coogan talk and sing. When they sing, we like their patter and when they talk we—— In a restaurant bit, one of them asks:

"Is the milk good?"

"Why cream isn't in it, but don't tell nobody." That sums up the zest of their humorous methods.

"Tango Shoes," offered by the burlesque producer with the engaging name of Billie Burke, proved to be an amateur dancing contest. An introducer explains that two pairs of shoes, at the moment quietly resting upon a table, have been constructed so that they automatically dance, thus transforming the wearer into a terpsichorean expert. He invites a committee from the audience upon the stage and two "plants" respond. While they are putting on the "tango shoes" and dancing, two women, supposed to be their wives, come upon the stage. There is a dancing contest, a fat lady finally appearing from the audience to furnish the comedy touch. Avoirdupois is always considered comic.

The whole thing is very amateurish and painful. Such subtle points are made as the exhibition of holes in the volunteer dancers' socks, revealed as they change shoes.

To Be Shot at Dawn

H. S. Sheldon furnished Herbert Kelcey and Effie Shannon with a war playlet, "At Sunrise," for their vaudeville debut at the Alhambra.

Colonel Fairfield's division is practically surrounded by the enemy. A young private has been found asleep on sentry duty and condemned to death at dawn. The colonel's wife pleads for the boy's life and finally reveals the secret that the soldier is the colonel's own son. The husband had an affair before their marriage and the woman in the case, while dying, has given the baby into her charge. Jealousy had prevented her from disclosing the identity of the child.

Just as she tells the story, the first glow of dawn appears. Distant shots sound. The firing squad had evidently carried out the order. But a messenger rides up to the house, bearing an order from the commander-in-chief to release the condemned boy and use him as a dispatch bearer on a desperate mission. Then the colonel notices that the messenger is slightly wounded and discovers that the shots of the moment before were fired by sentries and not by the firing squad. So the colonel sends the man with an order to prevent the execution. "If you succeed," he commands, "tell them to sound a bugle!" Then the father waits, revolver in hand, seemingly intending to commit suicide if his order arrives too late.

But a distant bugle sounds and the wife falls sobbing—in relief and joy—at his feet.

Effie Shannon's Effective Playing

"At Daybreak" also belongs to the horrific school. It seems machine-made, ringing true occasionally through good acting. The stage has no abler players than Miss Shannon and Mr. Kelcey. Miss Shannon is really excellent as the wife—and she has several moving moments. Mr. Kelcey isn't so successful in combating the sketch's artificiality.

There are certain discrepancies, too. The colonel's headquarters is the quietest place imaginable, although to judge from the dialogue, it is surrounded by the enemy. Not even a distant rifle sounds. And

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MISS MARION WEEKS,
Dainty Little Vocalist, Now in Vaudeville in an Appealing Specialty.

a messenger could never ride through the enemy's lines in the present day of mechanical searchlight-machine gun warfare. Yet Mr. Sheldon places the action, according to the programme, in "the war zone of the present."

"The Red Fox Trot" is a light waisted little skit, designed as a dance craze satire, by Agnes Scott and presented in the varieties by Miss Scott, George Howell and William Norton.

A staid sort of business man discovers that his wife has the tango fever. Indeed, he finds her learning the "red fox trot" from a youth, whose existence is just one dance step after another. He forcibly dismisses the dancing expert, and announces that he'll learn the fox trot himself.

Miss Scott plays—or rather dances—the role of the gushing, giddy young wife and Peter Paige does the youthful "dancing dervish" in nance fashion. Although we detest this sort of thing, Mr. Paige's work really is the life of the skit. "The Red Fox Trot" will probably hesitate at No. 3 position on a vaudeville bill.

The Campbells Again

The Misses Campbell were at the Alhambra in their ingratiating little parlor specialty. Their work is just as delightful—in delicacy and informal charm—as when they came unknown into the Colonial some weeks ago.

Harry Fern has an unassuming little sketch, which at least possesses the essence of novelty. It's called "Veterans," and was written by John B. Hymer. The scene is laid at the gate of a soldiers' home and the action—such as it is—revolves about a darkey who keeps a little fruit and cigar stand at the corner. The home, by the way, is at the end of a street car line, a glimpse of the car being twice apparent, while the conductor changes the trolley pole for the return trip. The story is very slender. An old veteran has been forced out of the home by a brutal superintendent. A Senator happens by, hears the story, and rights matters. He gives the veteran enough money to visit his dying son in the West, and the colored fruit seller is engaged to go along as valet. So they all depart on the street car.

Come to think of it, the trolley car really carries the sketch over.

IRENE FRANKLIN IN CHICAGO

CHICAGO (*Special*).—Irene Franklin, assisted by Burton Green, delighted Palace audiences in her splendid repertoire of character songs. She gave her new number, "The Dancing Craze," as an encore.

Fannie Brice and Adler and Arline were features on the Palace bill.

At the Majestic Lulu Glaser offered her old operetta, "First Love," with the assistance of Tom Richards and William Gloster. Adelaide and Hughes danced into a solid hit. Dorothy Toye displayed her double voice and Richard Haveman's animal act was above the average. Victor Moore and Emma Littlefield withdrew from the bill, owing to a dispute over billing.

A. C. WILKIE.

THE BROOKLYN BILLS

An exceptional bill was offered at the Orpheum last week, with Karl Jorn and Belle Baker dividing first honors. The rest of the bill included Hermine Shone and company, Ben Welch, Cantor and Lee, Four Marx Brothers, Miss Ray Dooley, Ota Gygi, and the Herbert Germaine Trio.

Mrs. Leslie Carter headlined at the Bushwick in her tabloid of "Zaza." Frank Lalor introduced a skit, "Back to Earth," while Adeline Francis, "The Lawn Party," and Duffy and Lorenze were also on the programme.

VAUDEVILLE GOSSIP

The Comedy Club has its annual ball at Terrace Garden to-night.

Fatima, the dancer, is returning to America after a tour of Australia and South Africa. Fatima has just closed her tour at Durban, South Africa, and sailed for England.

Marion Kirby, last seen in "Cordelia Blossom," is preparing to invade the two-a-day in a novelty act in one.

"Making Good," a sketch by A. C. Holbrook, is now in rehearsal. It will be produced by Walsh and Stager with a cast that includes Amy Dennis and Roy Spear.

A novelty called "The Phantom Spectre," comes to the Colonial next week. Jesse Lasky is said to be interested in the production.

Charles Leonard Fletcher, who has just completed a tour of the Western Loew time, has returned to New York. He will produce an elaborate dramatic act, once done at the Lambs' Gambol, for Mr. Loew.

SEASIDE BUNGALOW COLONY at GREAT KILLS, STATEN ISLAND, sells 4 room, California style bungalows, $425. Fully improved plots, $175 up. Easy monthly payments. Sandy bathing beach. Natural harbor for pleasure boats. Famous fishing grounds. Superb marine views. Seashore and country combined. Refined establishment. Only 44 min. out; fare, 5c. Excursions to property leave office daily and Sunday. Circular upon request.
THE SACHS REALTY CO., 220 Broadway, New York City

GOSSIP OF THE VAUDEVILLE WORLD; PALACE FASHION SHOW NEXT WEEK

Frank Harris to Write for the Varieties—Allan Sangree to Invade Sketch Field

BY WALTER J. KINGSLEY.

HERE the latest Wilson Mizner bon mot, which they are telling with relish in vaudeville circles: Wilson was showing an act out of town and a well known vaudeville expert, who was looking it over, remarked that, while it was a corking act dramatically, he would not book it as it would be "offensive to the public." "My dear boy," said Mizner, "if you were any judge of what was offensive to the public you would lock yourself in a dark room and throw the key out of the window."

Kathleen Clifford is back on Broadway after a half-year of success in London. This little headliner remained a bill topper in London halls at full salary right through this Winter of war. Not in many moons has anyone registered such a positive hit with Britons as did Miss Clifford with her male impersonations, her dancing and her travesties. She was also a revue favorite. She begins right away on the Keith time with a new act built up out of her London experiences. "The nut" is the favorite London type to be caricatured nowadays and Miss Clifford will do a series of "nut" portraits in male clothing, cut for her by the smartest tailor in London.

Kalich's production of Osdip Dymow's tabloid tragedy, "The Victim," at the Palace last week attracted no end of attention from the critics who reviewed it like a four-act play. The public showed great interest in Kalich and her play also. Dymow is a Russian Pinero, whose pieces have a great vogue in his native land, in Germany and Switzerland. His "Dju" was produced by Reinhardt at the Deutsches Theater in Berlin. Dymow is now in New York studying English. He has been taken up extensively by the patrons of the intellectual drama. "The Victim" was written in Russian and outlined to Kalich in German. She borrowed a translator from Publisher Kennerley and the tabloid was turned into English. Kalich is tremendously sincere in this tragedy of passion in a Westchester County country house and it must be said that she registered a powerful impression. Kalich aims to be a pioneer and points with pride to the fact that she first played "Monna Vanna" in this country; that she played Guimera's "Marta of the Lowlands" and Percy Mackaye's "Sapho and Phaon." In "The Victim" she is not a pioneer, for the woman "victim" passed out with the last century. The twentieth century woman is a complete mistress of herself.

Nazimova has been asked to name her own price for the movies, but steadfastly refuses to consider the film drama.

Allan Sangree, the brilliant writer of the *Saturday Evening Post* and a war correspondent of the Boer campaign, is doing several vaudeville sketches that look awfully good. All the Sunday editors are demanding copy from Sangree, who has the unmistakable air of success these Spring days. I first met Sangree at De Aar Junction in South Africa during the war and the events of that day would make a play.

One of the world's great men of letters, Frank Harris, is now living in New York and is in much demand by editors and publishers. Every well-read person knows his "The Man Shakespeare," "The Women of Shakespeare," "The Bomb," "Elder Conklin," "Great Days," "Unpathed Waters" not to mention many masterpieces of short story telling. Harris was editor for years of the *Saturday Review* and he also conducted the *Fortnightly Review*. As a dramatist, he is best known in this country for his "Mr. and Mrs. Daventry." Harris is fain to write for vaudeville. He has been studying the audiences at the Palace Theater and finds them ready for great drama done in little. He is certain that vaudeville is still in its infancy and he dreams of a vaudeville bill that shall represent a glorious blend of all the arts. Frank Harris is a genius and the fact that the late J. Pierpont Morgan presented copies of his Shakespeare books to every free library in the nation shows what a grip he took on that magnificent patron of the beautiful and the brilliant. Any artists of the first rank who seek a great vehicle will be well advised to call up Frank Harris, 40 West Fifty-sixth Street, 3769 Plaza. He has several great sketches and several big plays in his system.

Edgar Allan Woolf has given vaudeville so many clever sketches that he is fain to conquer a new world in the legitimate. His comedy, "Master Willie Hewes," is being staged by Oliver Morosco out in Los Angeles with Marjorie Rambeau in the leading role. I have seen letters from Mr. Morosco which indicate that he thinks the comedy a certain success and is producing it in the full belief that Broadway has a treat coming to it. It will surprise no one in vaudeville if Woolf hands the legitimate a "knockout." What's more, he has innumerable friends who are "pulling" for him.

Arthur Hopkins is getting a big play out of "The Devil's Garden" by W. B. Maxwell. Some people think that, if Hopkins had staged "The Victim" for Kalich, the punch would have been accelerated.

Billie Burke presents "Tango Shoes," but Billie Burke is not the fluffy idol of sparkling comedy but an ingenious Hibernian vaudeville agent who is not averse to letting the dear public think that they are viewing the first stage offering of that wonder-child of charm, Miss Billie Burke. If mash notes continue to flood the Keith stages the act will be programmed "Mr. Billie Burke presents."

The Palace Theater Spring fashion show next week will reveal the prettiest models in America, in creations by Bendel, Redfern, Jean, Lady Duff Gordon, Lucile, and other great modistes and fashion makers. The whole act is planned by a celebrated artist and, as the dazzling creations of nature and art step from a frame, there will be "ohs" and "ahs" from both sexes. No ten acts together ever cost as much as will this single co-operative offering of the geniuses who make woman more gorgeous than the lilies of the field.

MISS MADGE VOE.
Soon to Be Seen in the Two-a-day in a War Playlet, "Dum-Duma."

HATTIE WILLIAMS IN R. B. SMITH SKIT; KATHLEEN CLIFFORD RETURNS

Katharine Kaelred Secures Austin Strong Playlet—Byron Beasley in New Sketch

Hattie Williams is returning to vaudeville shortly in a new comedy playlet, "The Rehearsal," by Robert B. Smith. Miss Williams will have a cast of five. Alf. T. Wilton is now arranging the tour.

Kathleen Clifford is back! The daintiest of masculine impersonations, fresh from her capture of London, opened in Wilmington on Monday. Miss Clifford comes to the Palace on April 19.

She has a brand new specialty with new songs. There will be several "chappie" numbers, of course, besides two songs in feminine garb.

Early this season Miss Clifford established herself in the favor of English audiences, while the London critics received her enthusiastically.

Katherine Kaelred, best known for her playing of the vampire in "A Fool There Was," will soon be seen in the varieties in a sketch, as yet unnamed, by Austin Strong. Miss Kaelred's tour will be under the direction of Messrs. Kugel and McCune.

Nan Halperin has forgone her extended vacation for a single week. This week Miss Halperin's name is in the electric lights outside the Chicago Palace and the clever little song artiste's "home town" has its first view of Miss Halperin since her capture of Broadway.

After the Palace engagement, Miss Halperin will play a week in Milwaukee. "After that week," says the little song artiste, "I am going to try and steal another rest."

Byron Beasley is rehearsing a new sketch, "Meat," written by William Anthony McGuire, author of "The Heights." Mr. Beasley opens shortly under the direction of Messrs. Kugel and McCune.

Rehearsals of "Dum-Duma," Jerome N. Wilson's playlet in which Madge Voe will star, are now under way. Tully Marshall is staging the sketch and directing the rehearsals.

"Dum-Duma" is said to present an unusual phase of the European conflict. Rainey Burroughs will be leading man for Miss Voe.

Amelia Bingham returned to vaudeville for four weeks, opening in May. Miss Bingham will use her old offering, "Great Moments from Great Plays." She will return to the revival, "The New Henrietta," with William H. Crane, next season.

Tully Marshall has shelved Aaron Hoffman's sketch, "The Unexpected," which he tired out recently under Joseph Hart's direction.

Eddie Foy was originally scheduled to head the present week bill at the Palace. It was found impossible to get a permit for the appearance of the Foy children, it is said, and the booking was shifted to Atlantic City. Nora Bayes, who was to have played at Atlantic City, transferred bookings with Mr. Foy and is playing a second Palace week.

Lillian Lorraine is likely to be seen in England shortly. An offer has been made by Alfred Butt, through M. S. Bentham.

Jenny Dufau, a prima donna coloratura soprano of the Chicago-Philadelphia Opera company, is negotiating for an appearance in vaudeville.

Lulu Glaser is having a second skit written by Raymond Peck. Miss Glaser recently appeared at the Palace in a Peck skit, called "A Captivating Capture." This comedy is now being rewritten by Charles Gillingwater. Meanwhile Miss Glaser is touring in the Middle West in her old skit, "First Love."

Leona Thurber and Harry Madison have re-united for vaudeville and are appearing in Toledo this week in a new act. M. S. Bentham is directing the tour.

Al. H. Wilson, a favorite in old variety days, will soon return to the vaudeville stage in Junie McCree's "The Dollar Mark Merchant." For a number of years Mr. Wilson has starred in his own plays, such as "Mats in Ireland," "Mats in the Army," and "When Old New York was Dutch." Alf. T. Wilton is booking Mr. Wilson.

Fay and Florence Courtney are back at the Palace this week after a tour of the Orpheum Middle West houses.

Will J. Ward and his "Musical Girls," including Miss Jappie Judd, opened at the Victoria this week, immediately following a tour of the United Southern time.

Frank Samuels is producing, on the Loew Circuit, "Everybody," with a cast of thirteen, and a production which includes the dancer, Madeline Harrison, and a Hawaiian orchestra of fourteen.

Genia D'Agarieff, the Petrograd baritone, makes his metropolitan debut at the Colonial next week, under the management of Harry A. Kuh.

Mr. Kuh also directs Suzanne Rosemore in character songs; and the Porter Trio, routed for forty weeks, after a Sunday Palace hearing.

Sully, the barber, threatens to appear at the Victoria once more before the theater closes on May 2 for alterations. By the way, "Willie Hammerstein week" will open on April 26.

Laura Guerite has returned from Australia and is now en route across country from San Francisco.

George Le Maire filed a petition in bankruptcy on April 2, with liabilities of $8,500 and assets of $10 cash in two banks.

J. Humbird Duffy, the musical comedy tenor, is considering vaudeville.

Madame Bertha Kalich, who was billed at the Palace last week simply as Kalich, has decided to once more use her full name. Consequently, in the future, the star will be billed and programmed as Madame Bertha Kalich.

The second company of "War Brides" was so well received in Providence recently that the war playlet is being held over for a second week. Gilda Varesi is playing the Nazimova role.

A third company of "War Brides" is being cast.

HERBERT EFFIE

Kelcey and Shannon

Now Presenting in Vaudeville a One Act Play

"AT SUNRISE"

By H. S. Sheldon

MANAGEMENT, KUGEL AND McCUNE

(Continued from page 15.)

CARDO and Noll: Grand, Syracuse, 12-17.
CARLETON, Two: Orph., Seattle, 11-17.
CARLTON'S Minstrels: Orph., Jacksonville.
CARSON and Willard: Pell's, Scranton.
CARTER and Waters: Lyric, Birmingham.
CARTER, Mrs. Leslie: Alhambra, N.Y.C.; Keith's, Wash., 12-17; Grand, Pittsburgh, 19-24.
CARTMELL and Harris: Temple, Rochester.
CARUSO, Emma: Orph., Seattle, 11-17.
CASTRO: Orph., Salt Lake City, 11-17.
CHALLON, Jean: Keith's, Indianapolis; Keith's, Cincinnati, 19-24.
CHANDLER, Anna: Victoria, N.Y.C., 12-17.
CHAPMAN Minstrels, Four: Prospect, B'klyn.
CHIP and Marble: Grand, Syracuse, 12-17.
CLARK and Verdi: Shea's, Buffalo; Shea's, Toronto, 12-17; Keith's, Phila., 19-24.
CLAUDIUS and Scarlet: Poli's, Scranton, 12-17.
CLAYTON, Jessie: Shea's, Buffalo; Shea's, Toronto, 12-17; Victoria, N.Y.C., 19-24.
CLIFF, Laddie: Orph., Montreal; Columbia, Grand Rapids, 12-17; Palace, Fort Wayne, 19-24.
CLOWN Seal: Lyric, Richmond, 12-17; Orpheum, Norfolk, 8-10.
COAKLEY, Harvey and Dungey: Keith's, Toledo; Temple, Detroit, 12-17; Temple, Rochester, 19-24.
COLE and Denahy: Palace, Fort Wayne; Keith's, Indianapolis, 12-17; Grand, Pittsburgh, 19-24.
COLLINS and Hart: Palace, Fort Wayne; Keith's, Indianapolis, 12-17; Keith's, Louisville, 19-24.
COLLINS, Jess: Orph., New Orleans.
COLLINS, Lottie: Grand, Pittsburgh, 12-17.
COLONIAL Belles: Orph., Frisco, 8-14.
COLONIAL Days: Orph., Seattle, 11-17.
COMEDY Four and King: Royal, N.Y.C.; Bushwick, B'klyn, 19-24.
CONCHAS, Paul: Keith's, Indianapolis; Hipp., Cleveland, 12-17.
CONNELLI, Regina, Co.: Victoria, N.Y.C., 12-17; Keith's, Phila., 19-24.
CONNELLY and Wenrich: Columbia, St. Louis.
COOK, Joe: Mal. Chao.: Temple, Detroit, 19-24.
COOPER, Harry: Orph., Seattle, 11-17.
CORADINI'S Animals: Keith's, Prov.
CORBETT, Shepard and Donovan: Prospect, B'klyn, 19-24.
CORRIGAN, Emmett, Co.: Palace, N.Y.C.
COSTA Troupe: Orph., New Orleans.
COURTNEY Sisters: Palace, N.Y.C.
COWBOY Minstrels: Orph., Montreal.
CRANE, Mr. and Mrs. Douglas: Orph., Colorado Springs.
CREIGHTON Brothers and Belmont: Orph., Denver; Orph., Lincoln, 11-17.
CRESSY and Dayne: Orph., Oakland; Orph., Sacramento, 12, 13; Victory, Stockton, 14, 15; Yosemite, San Jose, 16, 17.
CRONIN, Morris: Shea's, Toronto, 12-17.
CROSMAN, Henrietta, Co.: Prospect, B'klyn; Temple, Rochester, 12-17; Columbia, Grand Rapids, 19-24.
CROSS, Wellington, and Lois Josephine: Orph., Duluth; Mal. Chao., 12-18.
CUMMINGS and Gladstone: Keith's, Prov.
CURTIS, Julia: Orph., Duluth, 11-17.
CUTLER, Harry: Royal, N.Y.; Orph., Brooklyn, 12-17.
CUTTY, M. and W.: Colonial, N.Y.C.
D'AGARIOFF, Genia: Colonial, N.Y.C.
DAILY, Robert, Co.: Keith's, Indianapolis; Grand, Pittsburgh, 12-17.
DALE, Violet: Colonial, N.Y.C.
D'AMORE and Douglas: Orph., B'klyn, 12-17; Bushwick, B'klyn, 19-24.
DANUBES, Four: Orph., Des Moines; Orph., Minneapolis, 11-17.
DAVIES Family: Orph., Des Moines; Orph., Minneapolis, 11-17.
DE CORDOVA, Leander, Co.: Keith's, Columbus, 12-17.
DE HAVEN and Nice: Palace, N.Y.C.
DE HAVEN, Mr. and Mrs. C.: Orph., Minneapolis; Orph., St. Paul, 11-17.
DE SERRIS, Henrietta: Colonial, Norfolk, 5-7; Lyric, Richmond, 8-10.
DEVEAUX, Jack, Co.: Shea's, Toronto; Temple, Detroit, 12-17; Temple, Rochester, 19-24.
DEVOY, Emmett, Co.: Keith's, Cincinnati, 12-17; Keith's, Louisville, 19-24.
DIAMOND and Brennan: Orph., Harrisburg; Grand, Pittsburgh, 12-17.
DIAMOND and Grant: Dominion, Ottawa, 19-24.
DIXEY, Henry E.: Keith's, Toledo.
DOCKSTADER, Lew: Orph., Winnipeg.
DOOLEY and Evelyn: Orph., Lincoln; Orph., Salt Lake City, 11-17.
DOOLEY and Rugel: Hipp., Cleveland; Lyric, Birmingham, 12-17; Forsythe, Atlanta, 19-24.
DOOLEY, Ray, Trio: Keith's, Boston, 12-17; Prospect, B'klyn, 19-24.
DOYLE and Dixon: Mal., Milwaukee; Hipp., Cleveland, 19-24.
DU CALION: Bushwick, B'klyn, 19-24.
DUFFY and Lorenzo: Orph., B'klyn; Alhambra, N.Y.C., 19-24.
DUNEDIN, Queenie: Alhambra, N.Y.C., 12-17; Royal, N.Y.C., 19-24.
DUNFEE, Josephine: Grand, Syracuse.
DYER, Hubert, Co.: Columbia, Grand Rapids.
EADIE and Ramsden: Orph., Minneapolis.
"EDGE of the World": Orph., Salt Lake City, 11-17.
ELS and French: Orph., Omaha; Orph., Minneapolis, 11-17.
ELINORE and Williams: Orph., Sioux City; Orph., Minneapolis, 11-17.
ELLISON, Glen: Alhambra, N.Y.C.
"ELOPING": Poli's, Scranton, 19-24.
EL RAY Sisters: Colonial, N.Y.C.
ELWOOD, Billy: Colonial, Norfolk, 12-14; Lyric, Richmond, 15-17.
EMPIRE Comedy Four: Keith's, Indianapolis, 12-17; Keith's, Cincinnati, 19-24.
ERNIE and Ernie: Orph., Memphis; Orph., New Orleans, 11-17.
ERROL, Bert: Shea's, Toronto; Dominion, Ottawa, 12-17; Orph., Montreal, 19-24.
EVANS, Charles, Co.: Grand, Syracuse.
FALL of Antwerp: Poli's, Scranton, 19-24.
FARBER Girls: Palace, Fort Wayne; Keith's, Indianapolis, 19-24.
FARRIGIO: Keith's, Wash.
FARRELL, Edward, Co.: Columbia, Grand Rapids, 19-24.
FAYE, Elsie, Co.: Hipp., Cleveland, 12-17; Keith's, Columbus, 19-24.
FELIX, George, and Barry Girls: Victoria, Charleston, 5-7; Bijou, Savannah, 8-10; Orph., Jacksonville, 12-17; Bijou, Savannah, 19-21; Victoria, Charleston, 22-24.
FENTON, Marie: Royal, N.Y.C.
FERGUSON, Dave: Keith's, Columbus.
FERN, Harry, Co.: Orph., B'klyn; Keith's, Phila., 12-17.
FIELDS, Sallie: Shea's, Buffalo.
FIELDS, W. C.: Orph., Des Moines; Orph., St. Paul, 11-17.
FISHER and Green: Orph., Kansas City; Orph., Des Moines, 11-17.
FITZGIBBON, Bert: Lyric, Birmingham; Forsythe, Atlanta, 12-17; Bijou, Savannah, 19-21.
FITZGIBBONS, Marie: Orph., Des Moines; Orph., Omaha, 11-17.
FLANAGAN and Edwards: Victoria, N.Y.C., 12-17.
FLORIGNY, Renee, Co.: Orph., Omaha; Orph., Des Moines, 11-17.
FLORIMONDS, Five: Temple, Rochester.
FOGARTY, Frank: Grand, Syracuse; Orph., Montreal, 12-17; Alhambra, N.Y.C., 19-24.
FORD, Bertie: Orph., Harrisburg, 12-17.
FOY, Eddie: Atlantic City, 12-17; Dominion, Ottawa, 19-24.
FRANCIS and Jones: Orph., Winnipeg.
FRANCIS, Adeline: Royal, N.Y.C.
FRED and Albert: Bushwick, B'klyn.
FRIGANZA, Trixie: Keith's, Cincinnati; Keith's, Louisville, 12-17; Grand, Syracuse, 19-24.
GALLON: Orph., Oakland; Orph., Sacramento, 12, 13; Victory, Stockton, 14, 15; Yosemite, San Jose, 16, 17.
GALLOWAY, Louise, Co.: Orph., Duluth; Orph., Winnipeg, 11-17.
GARDINER Trio: Keith's, Columbus, 12-17.
GARODINER, Cleo: Keith's, Cincinnati; Keith's, Indianapolis, 12-17; Keith's, Louisville, 19-24.
GEARY, Arthur: Lyric, Richmond, 12-21; Colonial, Norfolk, 22-24.
GEORGE, Edwin: Keith's, Boston, 12-17.
GERMAINE Trio: Alhambra, N.Y.C.; Keith's, Boston, 12-17.
GILLETTE, Lucy: Bijou, Savannah, 12-14; Victoria, Charleston, 15-17; Lyric, Birmingham, 19-24.
GILLETTE, Viola, Co.: Keith's, Prov.
GILMORE, Frank: Lyric, Birmingham; Bijou, Savannah, 12-14; Victoria, Charleston, 15-17.
GILMORE, Paul, Co.: Orph., Jacksonville, 19-24.
"GIRL from Milwaukee": Orph., Salt Lake City; Orph., Lincoln, 11-17.
GLASER, Lulu, Co.: Columbia, St. Louis.
GLEASONS and Houlihan: Dominion, Ottawa; Orph., Montreal, 12-17; Shea's, Buffalo, 19-24.
GOLDBERG, R. L.: Victoria, N.Y.C., 19-24.
GORDON, Belle: Victoria, N.Y.C.
GORDON, John R., Co.: Keith's, Louisville, 12-17; Keith's, Indianapolis, 19-24.
GRANT and Greenwood: Orph., Salt Lake City, 11-17.
GRANVILLE, Georgie, Co.: Poli's, Scranton.
GRAPEWIN, Charles, Co.: Orph., Colorado Springs; Orph., Des Moines, 11-17.
"GREEN Beetle, The": Orph., Frisco; Orph., Oakland, 11-17.
GREEN, Ethel: Lyric, Richmond, 5-7; Colonial, Norfolk, 8-10; Lyric, Birmingham, 12-17; Forsythe, Atlanta, 19-24.
HABER, Eleanor, Co.: Orph., Memphis, 11-17.
HAL and Francis: Orph., Duluth.
HALE and Paterson: Keith's, Wash.; Colonial, N.Y.C., 12-17.
HALL, Billy S., Co.: Victoria, N.Y.C., 12-17.
HALLEN and Hunter: Columbia, Grand Rapids.
HALPERIN, Nan: Palace, Chao.; Mal., Milwaukee, 11-17.
HARRIS and Manyon: Orph., Minneapolis; Orph., Duluth, 11-17.

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ERNEST R. BALL

Composer of the following

REAL IRISH SONG SUCCESSES

"A Little Bit of Heaven Called Ireland," "When Irish Eyes Are Smiling," "I Love the Name of Mary," "That's How the Shannon Flows," "Mother Macree"

IN VAUDEVILLE

As a "single act" Ernest R. Ball is a hit. At the Colonial Tuesday evening he was more than that, and led the remainder of the bill so far in approval no one reached within striking distance of him.—Sime, *Variety*.

Personal Direction
JENIE JACOBS

The Irish Song and Ernest Ball

Ernest R. Ball seems to have a corner on the Irish ballad. He wrote "Mother Macree," "A Little Bit of Heaven Called Ireland," and a whole lot of other melodic lays of the Emerald Isle. In the first place, we doubt if there is a surer fire thing in vaudeville than an Irish song. Ball does them in a straightforward, rather likeable way and the medley of his own popular numbers clinches his hit.—Frederick J. Smith, *N. Y. Dramatic Mirror*.

HARBOLD, Orville: Keith's, Prov.; Bushwick, B'klyn, 12-17; Shea's, Buffalo, 19-24.
HARTMAN and Yeredy: Keith's, Indianapolis; Keith's, Louisville, 12-17.
HAVEMAN'S Animals: Orph., Omaha, 11-17.
HAWKINS, Low: Orph., 'Frisco, 11-17.
HAWTHORNE and Inglis: Columbia, Grand Rapids; Palace, Fort Wayne, 12-17.
HAYES, Brent: Orph., Kansas City; Orph., Omaha, 11-17.
HAYWARD-Stafford Co.: Keith's, Boston; Orph., Montreal, 12-17.
HEARN and Ely: Keith's, Toronto.
HEATHER, Josie, and Henry Marshall: Orph., B'klyn; Royal, N.Y.C., 12-17; Bushwick, B'klyn, 19-24.
HELEN, Baby: Keith's, Wash., 12-17; Grand, Pittsburgh, 19-24.
HENRYS, Flying: Keith's, Phila.
HERBERT, Hugh, Co.: Orph., Denver; Orph., Lincoln, 11-17.
HEREFORD, Beatrice: Marrand, Balto, 19-24.
HERMAN, Al.: Shea's, Buffalo; Shea's, Toronto, 12-17; Colonial, Erie, 19-24.
HERMAN, Doctor: Orph., Jacksonville.
HICKEY Brothers: Maryland, Baltimore, 12-17.
HIGGINS, John: Orph., Oakland, 11-17.
HINES and Fox: Palace, Fort Wayne; Colonial, Norfolk, 12-17; Alhambra, N.Y.C., 19-24.
HODGE, Robert H., Co.: Colonial, Norfolk, 12-14; Lyric, Richmond, 15-17.
HOEY and Lee: Orph., Des Moines; Orph., Omaha, 11-17.
HOFFMANN, Gertrude: Keith's, Boston; Royal, N.Y.C., 12-17; Alhambra, N.Y.C., 19-24.
HOLLAND, George, Co.: Royal, N.Y.C.
HOLMAN, Harry, Co.: Orph., Saginaw.
HOLT, Alf.: Orph., Harrisburg.
HOPKINS Sisters: Orph., Duluth; Orph., Winnipeg, 11-17.
HORLICK Troupe: Orph., Denver; Orph., Lincoln, 11-17.
HOUDINI, Harry: Keith's, Cinti.; Keith's, Columbus, 12-17; Forsythe, Atlanta, 19-24.
HOWARD and McCune: Orph., Sacramento, 5-9; Victory, Stockton, 7-9; Yosemite, San Jose, 9-10; Orph., Los Angeles, 11-17.
HOWARD, Charles, Co.: Keith's, Louisville; Keith's, Indianapolis, 12-17; Keith's, Cinti., 19-24.
HUGHES, Mrs. Gene, Co.: Palace, Chic.; Columbia, Grand Rapids, 12-17.
HUNTING and Francis: Temple, Detroit, 12-17; Temple, Rochester, 19-24.
HUNTING, L. and M.: Prospect, B'klyn, 12-17; Royal, N.Y.C., 19-24.
HURST, Brandon, Co.: Orph., Sioux City, 11-17.
HUSSARS, Nina White: Palace, Fort Wayne; Maj., Milwaukee, 12-17.
HUSSEY, James, and Jack Boyle: Orph., Denver, 11-17.
HUSTON, Arthur: Bijou, Savannah, 19-21; Victoria, Charleston, 22-24.
HYAMS and McIntyre: Orph., Frisco; Orph., Oakland, 11-17.
HYMACK: Maj., Milwaukee.
HYMER, John, Co.: Victoria, Charleston, 12-14; Bijou, Savannah, 15-17; Forsythe, Atlanta, 19-24.
IDEAL: Orph., Duluth; Orph., Winnipeg, 11-17.
IMHOFF, Conn and Corinne: Victoria, N.Y.C.
INTERNATIONAL Polo Teams: Keith's, Toledo.
IRWIN, Flo, Co.: Grand, Pittsburgh, 12-17.
IRMED: Poli's, Hartford; Palace, Fort Wayne, 19-24.
JACKSON and McLaren: Colonial, N.Y.C.
JACKSON and May: Temple, Rochester; Grand, Syracuse, 19-24.
JOHNSTON, Chester, Co.: Keith's, Cinti., 12-17; Keith's, Indianapolis, 19-24.
JOMELLI, Miss: Orph., Kansas City; Orph., Sioux City, 11-17.
JORDAN and Doherty: Victoria, Charleston, 5-7; Bijou, Savannah, 8-10.
JORN, Carl: Keith's, Boston, 12-17.
KAJIYAMA: Royal, N.Y.C.; Bushwick, B'klyn, 12-17; Keith's, Boston, 19-24.
KAUFMAN Brothers: Shea's, Toronto; Hipp., Cleveland, 12-17.
KEANE and Window: Prospect, B'klyn; Keith's, Wash., 19-24.
KELCEY, Herbert, and Effie Shannon: Colonial, N.Y.C.; Orph., B'klyn, 12-17.
KELLY, Walter, Co.: Palace, Fort Wayne.
KENNEDY, Jack, Co.: Orph., Frisco; Orph., Sacramento, 12-13; Victory, Stockton, 14-15; Yosemite, San Jose, 16-17.
KENVILLE Family: Orph., Frisco, 4-17.
KIRK and Fogarty: Poli's, Scranton, 12-17.
KOLB and Harland: Columbia, Grand Rapids, 19-24.
KRAMER and Morton: Orph., B'klyn; Keith's, Phila., 12-17; Keith's, Boston, 19-24.
KREMKA Brothers: Orph., Sioux City; Orph., Omaha, 11-17.
KUMOLINA and Darris Brothers: Orph., Oakland; Orph., Los Angeles, 11-17.
KUNOLD, Hans: Keith's, Louisville; Keith's, Indianapolis, 12-17; Grand, Pittsburgh, 19-24.
LA CORIA and Dingo: Colonial, Norfolk, 19-21; Lyric, Richmond, 22-24.
LA FRANCE and Bruce: Columbia, St. Louis; Maj., Milwaukee, 11-17.
LA MAR Kim: Keith's, Louisville, 12-17; Keith's, Cinti., 19-24.
LAIRD and Thompson: Orph., Jacksonville; Colonial, Norfolk, 12-14; Lyric, Richmond, 15-17.
LAMBERTI: Orph., Oakland; Orph., Los Angeles, 11-17.
LANGDON, Lucier and Co.: Keith's, Louisville; Keith's, Indianapolis, 12-17.
LANE and O'Donnell: Victoria, N.Y.C.
LA RUE, Grace: Shea's, Buffalo, 12-17; Shea's, Toronto, 19-24.
LA TOY Brothers: Orph., Jacksonville.
LAUBE, Max: Orph., Oakland; Orph., Sacramento, 12-13; Victory, Stockton, 14-15; Yosemite, San Jose, 16-17.
LA VARR, Dancing: Keith's, Phila., 12-17; Alhambra, N.Y.C., 19-24.
LAWRENCE and Hurtfalls: Palace, Chic.; Columbia, Grand Rapids, 12-17.
LEACH-Wallen Trio: Temple, Detroit; Temple, Rochester, 12-17; Grand, Syracuse, 19-24.
LEE and Cranston: Orph., Seattle, 11-17.
LE GROHS: Palace, N.Y.C.; Dominion, Ottawa, 19-24.
LE HORN and Dunrose: Keith's, Indianapolis; Maj., Milwaukee, 11-17.
LEONARD and Russell: Orph., Memphis; Orph., New Orleans, 11-17.
LESLIE, Bert, and Co.: Orph., Salt Lake City, 11-17.
LESTER, Harry B.: Grand, Pittsburgh, 11-17.
LEVY, Bert: Shea's, Buffalo, 12-17; Shea's, Toronto, 19-24.
LIGHTNER and Jordan: Orph., B'klyn; Keith's, Wash., 19-24.
LIND: Orph., Jacksonville, 12-17; Bijou, Savannah, 19-21; Victoria, Charleston, 22-24.
LINTON and Lawrence: Keith's, Indianapolis; Keith's, Columbus, 12-17.
LITTLEFIELD, Marion, Co.: Colonial, N.Y.C.
LLOYD and Britt: Palace, Fort Wayne, 19-24.
LLOYD, Alice: Orph., Winnipeg.
LLOYD, Rosie: Victoria, N.Y.C.; Forsythe, Atlanta, 19-24.
LOCKETT and Waldron: Victoria, N.Y.C., 19-24.
LOHSE and Sterling: Maj., Milwaukee.
LONDON, Louis: Orph., Colorado Springs; Orph., Kansas City, 11-17.
LORRAINE and Burke: Colonial, N.Y.C.; Maryland, Baltimore, 12-17.
LORRAINE and Dudley: Keith's, Cinti.; Forsythe, Atlanta, 12-17; Lyric, Birmingham, 19-24.
LORRAINE, Lillian: Victoria, N.Y.C., 12-17.
LOUGHLIN'S Dogs: Orph., Salt Lake City; Orph., Denver, 11-17.
LOWTHER, Brabazon: Orph., Frisco, 11-17.
LOYAL, Sonya, and Partner: Victoria, N.Y.C., 19-24.
LOYAL'S Animals: Orph., Kansas City; Orph., Des Moines, 11-17.
LUCILLE and Lucas: Victoria, N.Y.C.; Orph., Frisco, 11-17.
LUCILLE, Mlle., and Cockie: Keith's, Phila., 12-17; Bushwick, B'klyn, 19-24.
LUNETTE Sisters: Dominion, Ottawa, Can., 12-17.
LYONS and Yosco: Keith's, Indianapolis; Keith's, Louisville, 12-17; Grand, Syracuse, 19-24.
LYTTON, Le Roy, Co.: Dominion, Ottawa; Prospect, B'klyn, 12-17; Bushwick, B'klyn, 19-24.
MACCURDY, James, Co.: Keith's, Lowell, Mass.; Scenic, Pawtucket, R. I., 12-14; Savoy, Fall River, Mass., 15-17.
MACK and Orth: Alhambra, N.Y.C.; Orph., B'klyn, 12-17.
MACK and Walker: Orph., Harrisburg, 12-17; Grand, Syracuse, 19-24.
MACK, Charles, Co.: Temple, Detroit; Temple, Rochester, 12-17.
MADDEN and Fitzpatrick: Keith's, Columbus; Hipp., Cleveland, 12-17.
MALLIE and Bart: Victoria, N.Y.C., 12-17.
MANCHURIANS, The: Orph., Seattle, 11-17.
MANG and Snyder: Keith's, Cinti.; Keith's, Indianapolis, 12-17.
MANN, Sam, Co.: Orph., B'klyn, 12-17; Keith's, Wash., 19-24.
MARRENO, La Belle: Victoria, N.Y.C.
MARIE, Dainty: Dominion, Ottawa; Orph., Montreal, 12-17; Keith's, Phila., 19-24.
MARLO and Duffy: Temple, Detroit; Temple, Rochester, 12-17.
MARSHALL, Edward: Prospect, B'klyn.
MARY'S, Mme., Circus: Forsythe, Atlanta; Lyric, Birmingham, 12-17.
MARX Brothers, Co.: Prospect, B'klyn; Keith's, Phila., 12-17; Maryland, Balto., 19-24.
MARRELLA'S Birds: Forsythe, Atlanta.
MASON and Keiser: Orph., Seattle; Orph., Portland, 11-17.

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In a Selection of Dramatic Operatic Arias
Manager HARRY A. KUH — Direction MAX E. HAYES
At B. F. Keith's Colonial Theatre, Week of April 12

MASON, Harry L.: Royal, N.Y.C., 12-17.
MASON, Wilbur and Jordan: Orph., St. Paul.
MATTHEWS and Shayne Co.: Prospect, B'klyn.
MAXINE Brothers and Bobby: Garrick, Wilmington, 19-24.
MAYO and Tully: Keith's, Toledo; Colonial, Erie, 19-24.
McCLOUD and Cyro: Hudson, Union Hill, N. J.
McCONNELL and Simpson: Hippo., Cleveland.
McCORMICK and Irving: Palace, Fort Wayne.
McCORMICK and Wallace: Victoria, Charleston, 12-14; Bijou, Savannah, 15-17; Forsythe, Atlanta, 19-24.
McDERMOTT, Billy: Columbia, Grand Rapids, 12-17; Palace, Fort Wayne, 19-24.
McDEVITT, Kelly and Lucy: Shea's, Buffalo; Shea's, Toronto, 12-17.
McDONOUGH, Ethel: Alhambra, N.Y.C.; Orph., Montreal, 19-24.
McFARLAND and Sister: Orph., Colorado Springs; Orph., Minneapolis, 11-17.
McFARLANE, George: Keith's, Wash.
McFAYDEN, Alexander: Orph., Denver; Orph., Lincoln, 11-17.
McWILLIAMS, Stendel and B.: Colonial, Erie, Pa.
MEEHAN'S Dogs: Keith's, Cinti.; Hipp., Cleveland, 19-24.
MERCEDES: Palace, Fort Wayne, 12-17.
MERLE'S Cockatoos: Bushwick, B'klyn, 12-17.
METZETTI'S Troupe: Keith's, Phila., 19-24.
MEYAKO Trio: Grand, Pittsburgh; Temple, Detroit, 12-17; Temple, Rochester, 19-24.
MIGNON, Maryland, Balto., 12-17.
MILLER and Lyles: Bushwick, B'klyn; Royal, N.Y.C., 12-17; Bushwick, B'klyn, 19-24.
MILLERSHIP, Pierrie: Bushwick, B'klyn.
MILTON and De Long Sisters: Keith's, Prov.
MONARCH Comedy Four: Orph., Jacksonville, 19-24.
MONTGOMERY and Moore: Palace, Chic.; Columbia, St. Louis, 11-17.
MONTGOMERY, Marshall: Columbia, Grand Rapids; Maj., Milwaukee, 11-17.
MOORE and Haser: Keith's, Louisville.
MOORE and Jenkins: Orph., Salt Lake City, 11-17.
MOORE and Young: Forsythe, Atlanta; Orph., Harrisburg, 12-17.
MORAN and Weiser: Shea's, Toronto; Keith's, Wash., 19-24.
MORAN, Hazel: Colonial, Erie, 12-17.
MORRIS and Park: London, Lyric, Hamilton, 12-17; Dominion, Ottawa, Can., 19-24.
MORRIS, Elida: Shea's, Buffalo, 19-24.
MORRIS, William, Co.: Orph., Kansas City.
MORRISSEY and Hackett: Shea's, Toronto; Maryland, Balto., 12-17.
MORTON and Moore: Orph., Portland.
MORTON, Clara: Keith's, Wash.
MORTON, Sam and Kitty: Orph., B'klyn.
MULLANE, Frank: Victoria, Charleston, 5-7; Bijou, Savannah, 8-10; Orph., Jacksonville, 12-17.
MULLEN and Coogan: Alhambra, N.Y.C.; Colonial, N.Y.C.; Hudson, Union Hill, N. J., 12-17; Orph., B'klyn, 19-24.
MULLER and Stanley: Keith's, Prov.; Victoria, N.Y.C., 19-24.
MURRAY, Elizabeth: Orph., Omaha; Orph., St. Paul, 11-17.
MUSICAL Hunters: Prospect, B'klyn, 12-17.
NAP, Little: Orph., Omaha; Orph., St. Paul, 11-17.
NARDINI, Grazia: Maryland, Balto., 19-24.
NASH, Julia, Co.: Royal, N.Y.C., 12-17.
NAZARRO, Nat, Troupe: Grand, Pittsburgh.
NAZIMOVA, Mme., Co.: Bushwick, B'klyn; Alhambra, N.Y.C., 12-17; Prospect, B'klyn, 19-24.
NELSON and Nelson: Orph., Jacksonville, 19-24.
NESBIT, Evelyn, Co.: Keith's, Phila., 12-17; Grand, Pittsburgh, 12-17; Keith's, Indianapolis, 19-24.
NEWHOUSE-Snyder Co.: Orph., Sioux City.
"NIGHT in a Monkey Music Hall, A": Prospect, B'klyn.
NIGHTONS, Five: Bushwick, B'klyn.
NORCROSS and Holdsworth: Orph., Denver, 11-17.
NORDSTROM, Francis, Co.: Orph., St. Paul; Orph., Duluth, 11-17.
NORDSTROM, Marie: Orph., Sioux City; Orph., Minneapolis, 11-17.
NORTH, Frank, Co.: Keith's, Columbus, 12-17; Hipp., Cleveland, 19-24.
NOSSKE, Five Musical: Orph., San Diego; Orph., Salt Lake City, 19-24.
NUGENT, J. C., Co.: Bushwick, B'klyn; Alhambra, N.Y.C., 12-17; Royal, N.Y.C., 19-24.
OAKLAND, Will, Co.: Keith's, Phila.
OXFORD Trio: Keith's, Columbus, 12-17.
PAGE, Hack and Mack: Keith's, Toledo, 12-17.
PALMER, Gaston: Maryland, Balto., 12-17.
PANA, Rinka: Bijou, Savannah, 19-21; Victoria, Charleston, 22-24.
PANTER Duo: Orph., Kansas City; Orph., Des Moines, 11-17.
PARILO and Frabito: Orph., Frisco; Orph., Oakland, 11-17.
PATTERSON, Burdella: Orph., Sacramento, 5-7; Victory, Stockton, 7-9; Yosemite, San Jose, 9-10.
PAULA, Mlle.: Palace, Fort Wayne.
PETROVA, Olga: Maj., Chic.
PIPIFAX and Panlo: Maryland, Balto.; Keith's, Wash., 12-17; Orph., B'klyn, 19-24.
POLLOCK, Milton, Co.: Columbia, St. Louis.
PRELLE'S Dogs: Orph., Los Angeles.
PRIMROSE Four: Keith's, Boston.
PRINCE, Darinz: Hudson, Union Hill, N. J., 12-17.
PRUITT, Bill: Poli's, Scranton; Colonial, Norfolk, 19-21; Lyric, Richmond, 22-24.
PUCK, Harry and Eva: Royal, N.Y.C.; Victoria, N.Y.C., 12-17; Grand, Pittsburgh, 19-24.
QUIROGA: Orph., Montreal, 12-17.
RADJAH: Alhambra, N.Y.C.; Keith's, Boston, 12-17.
RANDALL, George, Co.: Poli's, Scranton.
RAYMOND and Caverly: Keith's, Columbus; Shea's, Buffalo, 12-17; Shea's, Toronto, 19-24.
RAYNO'S Dogs: Columbia, St. Louis, 11-17; Maryland, Balto., 19-24.
REBLA: Orph., New Orleans.
RED Cross Mary: Victoria, N.Y.C., 19-24.
REDHEADS, The: Orph., Kansas City, 11-17; Temple, Detroit, 19-24.
RELLOW: Keith's, Phila.
RIALTO, The: Temple, Detroit, 12-17; Temple, Rochester, 19-24.
RICH, Sully and Scott: Colonial, Norfolk, 5-7; Lyric, Richmond, 8-10.
RIDLEY and Fleming: Orph., Portland.
RIGGS and Witchie: Palace, Fort Wayne; Colonial, Erie, 12-17.
RIGOLETTO Brothers: Orph., Salt Lake City; Orph., Denver, 11-17.
RING, Blanche: Orph., Oakland; Orph., Los Angeles, 11-17.
RIVES, Shrill and Harrison: Orph., Duluth, 11-17.
"ROBINS": Temple, Detroit, 5-17; Shea's, Buffalo, 19-24.
ROCHESTER, Claire: Shea's, Toronto; Orph., B'klyn, 12-17; Colonial, N.Y.C., 19-24.
ROGERS, Monks: Prospect, B'klyn; Victoria, N.Y.C., 12-17; Orph., B'klyn, 19-24.
ROHDERS, Four: Bushwick, B'klyn, 12-17.
ROGERS, Will: Keith's, Cinti.; Keith's, Wash., 12-17; Maryland, Balto., 19-24.
ROMANOS, Four: Orph., Minneapolis; Orph., Duluth, 11-17.
RUMANS, Seven: Keith's, Cinti., 12-17; Keith's, Louisville, 19-24.
ROONEY and Bent: Colonial, N.Y.C.; Keith's, Wash., 12-17.
ROSENER, George M.: Orph., Seattle; Orph., Portland, 11-17.
ROVER, Al., and Sister: Orph., Seattle; Orph., Portland, 11-17.
ROYE, Ruth: Maryland, Balto.; Orph., Montreal, 12-17; Dominion, Ottawa, 19-24.
RUDOLPH, Henry G.: Hudson, Union Hill, N. J., 12-17; Prospect, B'klyn, 19-24.
RUGGIER, Elsa: Orph., Sioux City; Orph., Sioux City, 11-17.
RYAN and Lee: Dominion, Ottawa; Columbia, Grand Rapids, 12-17.
SAFETY First: Bushwick, B'klyn, 12-17.
SALES, Chick: Temple, Detroit; Temple, Rochester, 12-17; Keith's, Wash., 19-24.
SALISBURY Family: Collinsville, 5-7; Independence, Kan., 8-10; Chanute, 12-14.
SALON Singers: Shea's, Buffalo, 12-17; Shea's, Toronto, 19-24.
SALORS Trio: Keith's, Columbus, 12-17; Keith's, Toledo, 19-24.
SAM Long Tack Co.: Keith's, Wash.; Keith's, Phila., 12-17; Keith's, Toledo, 19-24.
SATSUDAS, Five: Shea's, Toronto.
SAWYER, Joan, Co.: Temple, Detroit.
SCHAFFER, Sylvester: Orph., Seattle; Orph., Portland, 11-17.
SCHINDLER, George: Orph., Minneapolis; Orph., St. Paul, 11-17.
SCHOLDER, Helen: Orph., Seattle; Orph., Portland, 11-17.
"SCHOOL Playground": Temple, Rochester.
SCHWARZ Brothers: Keith's, Wash., 19-24.
SCOTCH Players: Garrick, Wilmington; Keith's, Indianapolis, 12-17; Keith's, Cinti., 19-24.
SCOTT and Marie: Colonial, Norfolk, 5-7; Lyric, Richmond, 8-10.
SEBASTIAN and Bentley: Maj., Chic.; Columbia, St. Louis, 11-17.
SEMON, Charles F.: Temple, Rochester; Grand, Syracuse, 12-17.
SEN Mei Lady: Colonial, N.Y.C., 12-17.
SHANNON and Annis: Orph., St. Paul; Orph., Winnipeg, 11-17.
SHARROCKS, The: Orph., Oakland, 11-17.
SHERMAN and Uttry: Colonial, N.Y.C.
SIMMS, Willard, Co.: Maj., Chic.
SLIVERS: Colonial, Norfolk, 19-21; Lyric, Richmond, 22-24.
SMITH and Kaufman: Orph., Jacksonville, 12-17; Forsythe, Atlanta, 19-24.
SMITH, Cook and Brandon: Maryland, Balto.; Bushwick, B'klyn, 19-24.
SMITH, Irene and Bobby: Maryland, Balto.
SOCIETY Buds: Keith's, Boston, 12-17.
SOLTI Duo: Orph., Memphis; Orph., New Orleans, 11-17.
SONG Revue: Hipp., Cleveland; Orph., Memphis, 11-17.

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SORETTI and Antoinette: Rose, N.Y.C.
STAFFORD, Five: Alhambra, N.Y.C.
STEBBINS, Si and Mary: Orph., Jacksonville; Forsythe, Atlanta, 12-17.
STELLE, Tracey and Stone Co.: Orph., Seattle, 11-17.
STEVENS, Edwin, Co.: Orph., Salt Lake City; Orph., Denver, 11-17.
STEWART and Donahue: Colonial, Erie, 12-17.
STODDARD and Hynes: Orph., Jacksonville.
STONE and Hughes: Palace, Chic.
STUART and Donahue: Orph., Montreal, 19-24.
STUART and Keeler: Garrick, Wilmington, 19-24.
SULLYS, Five: Orph., Memphis; Orph., New Orleans, 11-17.
SURATT, Valeska: Royal, N.Y.C.
SUTTON, McIntyre: Garrick, Wilmington, 12-17.
SWOR and Mack: Keith's, Phila.; Maryland, Balto., 19-24.
TALIAFERRO, Edith, Co.: Keith's, Louisville.
TAMEH, The: Orph., Harrisburg.
TANGUAY, Eva: Keith's, Indianapolis; Hipp., Cleveland, 12-17; Keith's, Cinti., 19-24.
TERADA Brothers: Orph., Lincoln; Orph., Kansas City, 11-17.
TERRY, Frank: Keith's, Indianapolis, 19-24.
THOMPSON, Jas., Co.: Orph., Duluth; Orph., Winnipeg, 11-17.
THORNTON, James and Rosie: Palace, N.Y.C.; Keith's, Boston, 12-17.
TOYE, Dorothy: Maj., Milwaukee; Columbia, St. Louis, 11-17.
TOYO Troupe: Shea's, Buffalo, 19-24.
TRAVILLA Brothers and Seals: Orph., New Orleans.
TREVITT'S Military Dogs: Orph., Winnipeg, 4-10, Columbia, Grand Rapids, 19-24.
TSUDA, Harry: Columbia, Grand Rapids, 19-24.
TUSCANO Brothers: Palace, Fort Wayne, 19-24.
TUTTLE'S Parrots: Prospect, Brooklyn, 12-17.
VAN and Schenck: Temple, Rochester; Keith's, Cinti., 12-17; Keith's, Louisville, 19-24.
VAN, Billy B., Co.: Forsythe, Atlanta; Lyric, Birmingham, 12-17.
VAN HOVEN: Orph., Montreal, 12-17; Dominion, Ottawa, 19-24.
VERNON, Hoey: Shea's, Buffalo, 12-17; Shea's, Toronto, 19-24.
VIOLINSKY: Maj., Chic.; Columbia, St. Louis, 11-17; Keith's, Cinti., 19-24.
WADE, John P., Co.: Garrick, Wilmington, 12-17.
WAKEFIELD, W. H.: Royal, N.Y.C., 19-24.
WALKER, Charlotte, Co.: Orph., Memphis; Orph., New Orleans, 11-17.
WALSH, Blanche, Co.: Maj., Chic.; Maj., Milwaukee, 11-17.
WARD, Will, and Girls: Victoria, N.Y.C.
WATER Lilies, Six: Colonial, N.Y.C., 12-17; Alhambra, N.Y.C., 19-24.
WATKINS, Harry: Orph., Denver; Orph., Lincoln, 11-17.
WELLING-Lovering Trio: Dominion, Ottawa, Can.
WERNER-Amoros Troupe: Poli's, Scranton; Keith's, Indianapolis, 19-24.
WESTON, Willie: Maj., Chic.; Columbia, St. Louis, 11-17.
WHALEN'S Three: Keith's, Phila., 19-24.
WHIPPLE, Huston, Co.: Keith's, Toledo.
WHITE, Carolina: Maryland, Balto.; Colonial, N.Y.C., 12-17; Keith's, Wash., 19-24.
WHITFIELD and Ireland: Keith's, Columbus; Keith's, Louisville, 12-17.
WILDER, Marshall and Mrs. G.: Orph., Winnipeg.
WILLIAMS and Segal: Colonial, Erie, 12-17.
WILLS and Hassan: Maryland, Balto., 19-24.
WILLS, Nat M.: Orph., Kansas City; Orph., Des Moines, 11-17.
WILTON Brothers and Dunham: Bijou, Savannah, 8-10; Orph., Jacksonville, 12-17; Forsythe, Atlanta, 19-24.
"WOMAN Proposes": Orph., Sioux City; Orph., Omaha, 11-17.
WOOD and Wyde: Orph., Los Angeles, 4-17.
WRIGHT and Dietrich: Orph., Salt Lake City, 11-17.
WYNN, Ethel: Maj., Milwaukee, 12-17.
ZEIGLER and Banister: Poli's, Scranton, 19-24.

MOTION PICTURES

ROBERT E. WELSH—Editor

THE MIRROR Motion Picture Department Established May 30, 1908

COMMENT AND SUGGESTION

THE MYSTERY DEEPENS

We acted advisedly in heading our editorial in last week's issue, "A Mystery." We were frankly at a loss to understand the action of the United Managers Protective Association in declaring in favor of Federal censorship. It did not seem possible that motion picture men, whose interests are directly concerned, and whose experience has taught them the temper of the censorship crank, should be misled into a belief that Federal censorship offered a cure-all. That the theater managers in the Association's membership should do so seemed also at first thought unlikely, but, in the final analysis, we could see no other explanation.

Now it would seem that this conclusion was mistaken. HARRY R. RAVER, speaking "from the inside," informs us that we were "off-centre," that it is the picture men who have surrendered, and the theater magnates who are urging a no-compromise battle against censorship. The committee that framed the report on which the Association's stand is based, consisted of Messrs. KENNEDY, AITKEN, POWERS, ZUKOR and BRULATOUR, surely a quintette representative of the motion picture. So the mystery deepens. Where, before, we were offered the comparatively easy outlet of blaming it on the theater, we are now mystified beyond explanation.

Aiding the establishment of a Federal Board of Censorship in the hope that it will stem the tide creating State and city bodies is to our mind leading a forlorn hope to destruction. If your Federal Board is liberal minded, and considerate of the motion picture's interests, your State and local censors will take an increased glee in their labors, showing how much more zealously they guard the public. Your job-hunting legislator will not be in the slightest abashed by the impressive word "Federal," especially if he is able to claim that the Board is controlled by the manufacturers. The alternative of a hide-bound board at odds with the picture interests, or playing politics, is not a thought conducive to support of the SMITH-HUGHES bill.

The fact that there was an Interstate Commerce Commission controlling the railroads has not prevented the individual States from passing "full crew" legislation. Federal censorship will never be an antidote for local censorship. Why begin the battle with a surrender?

Those in the know say that the picture magnates are already beginning to complain of the difficulty of securing the rights to well known novels and plays. Practically all the stories with widely-advertised names have been sold, and the producers who started late in the scramble for "big names" are being held up for prices that stagger. The current magazines are being scanned as they come off the presses in search of material. The "wise ones" have their safes packed with contracts to famous works sufficient to keep them supplied for many, many moons.

WILLIAM A. BRADY tells us that he has in preparation an article answering the many critics of his recent *Saturday Evening Post* essay. "WILLIAM A." is a fighter, who never backs down, so he should do much to enliven film circles within the next few months.

The search for the "fourth dimension" in college halls has nothing on the search for the "legitimate fourth programme" in film circles.

Through an inadvertent error last week we stated that "WILLIAM N. SELIG first saw the possibilities of the motion picture in 1885 and in 1887 was a full-fledged producer," when the figures should have been 1895 and 1897. A mere matter of two incorrect numerals but it made a ten year error.

THE NEGLECTED CAMERA

"CAMERA work, as with the other branches of the motion picture, is too much influenced by the speed with which pictures have to be made and released." That is the conclusion of Jack Theiss, head camera-man for the Edison Company. He continues: "Commercialism is responsible for the fact that the camera of to-day is still in its most elementary form, a simplicity of construction, after all these years, that would astonish another industry, which would spend many thousands yearly experimenting to improve the mechanical process on which it rests. I believe there is room for a college course specializing in motion picture camera work and its possibilities, where research work could be carried on without the unceasing clamor of commercialism."

Jack Theiss gives all credit for the advances the camera has made during the past few years. "But most of the advances," he says, "I believe are due to the demands of scenarios and directors. The director wants a certain effect, the camera man tries to get it. He has never had any opportunity to experiment until the moment the effect is demanded. Then he attempts it, meets with fair success, it is tried again later, and soon the camera man has another effect at his command. He should be given more time for experimenting. Every real camera man has several effects he would like to try out, but he never has the time, and what is more, no company to-day appropriates any money for camera experimentation.

For six years Jack Theiss has been with the Edison Company. Being an expert on mechanical matters he was called to the Bronx studio to straighten out some trouble the company was having with its perforating machines. Up to that time he had never even pressed a kodak lever, and in this interval he has worked himself up to the position of camera expert, with six camera men under him, a developing force to look after, and a reputation that brings every mechanical grievance from a backfire Ford to designing a new film factory straight to his office. We had sought him out for an interview when we heard of the new "radio flares," which Edison is using for night exterior photography. The first night they were used, in the woods up the Hudson, the reflection on the sky brought out every fire department within miles, and gave Director Charles Seay a busy half-hour explaining to the village chiefs. The "radio flare," Mr. Theiss explained, "is a sort of concentrated roman candle that will burn for some time, and gives out, among others, ultra-violet rays, the blue rays at one end of the spectrum, so blue the naked eye cannot see them, but to the photographic effect of which celluloid is most sensitive."

The Edisonite does not see why, some day, we should not run film at high rates of speed, say thirty feet or more a second, when we would be able to take corn at the fractional instant of popping. The high rate of speed would release for scientific information pictures of a number of phenomena, whose actual workings are still a secret.

This high speed speculation reminded the camera man of one of his experiences while turning the crank. It occurred when he stood on the 12-inch guns of the battleship Nebraska, and took the muzzle discharge of the projectiles with a camera, running by motor, holding the shutter closed with one arm, while hanging on with his knees. Later he got pictures of the projectiles, at the target end, from a small boat very near that object. "It took 22 seconds from the first distant 'boom,'" he said, "until the final swish of the shell in the water, and if you know anything at all about mathematics you can figure out how much deflection of the gun at a ten mile range it would take to put yours truly and his inquisitive camera out of business."

IRENE WALLACE.
Now a Member of the Selig Coast Forces.

MABEL TRUNNELLE.
Completing Her Fifth Year with Edison.

WITH THE FILM MEN

BERNSTEIN IS OUT

George Magie Will Replace Him at Universal City—Other Late Coast News

(*Special wire to* THE MIRROR)

LOS ANGELES.—Isidore Bernstein, general manager of Universal City, the Western studio of the Big "U," has resigned and states that he will organize another film corporation here. Mr. Bernstein declares that he has $2,000,000 in sight for the purpose.

The resignation of the lively manager occurs while President Carl Laemmle, "Pat" Powers and other visiting officials are still here, holding daily conferences and making future plans for the big Universal City.

It is said that George Magie will come out from New York to take general charge here.

Will R. Ellis, a former member of the Mutual scenario department, passed away at his Hollywood home. He leaves a widow and one child.

Margaret Gibson, leading woman at the Western Vitagraph for more than three years, has gone to Inceville and will appear in productions of the Kay Bee, Broncho and Domino brands.

Lottie Pickford has joined the American at Santa Barbara and will play opposite Harold Lockwood. W. E. WING.

PLATT WITH THANHOUSER

New Theater Stage Director Among Recent Additions at New Rochelle

George Foster Platt, among the best known American stage directors, has entered the motion picture arena. Mr. Platt, who was stage director of modern plays at the New Theater, has become associated with Edwin Thanhouser, and will lend his ability to the staging of the Thanhouser feature contributions to the Mutual's Master Pictures.

Other recent acquisitions to the Thanhouser forces are Lorraine Huling and Frederick Sullivan. Miss Huling will be placed at the head of one of the regular stock companies at the New Rochelle studio. Miss Huling is a graduate of the legitimate stage, but has appeared with success in several Famous Players productions.

Frederick Sullivan was a member of the Thanhouser directing forces until about a half a year ago. In the legitimate he has met with considerable success under the Liebler and Klaw and Erlanger management and in stock work.

KLEINE FILMS "SPENDTHRIFT"

George Kleine announces that he has acquired the film rights to the drama, "The Spendthrift," by Porter Emerson Browne. Work has been started on the production under the direction of Walter Edwin, with Irene Fenwick and Cyril Keightley in the leading roles.

"RUNAWAY JUNE" IN TROUBLE.
A Scene Taken in Bermuda.

MYRTLE LANGFORD.

It is seldom we have a chance to use a picture of a woman who is in the business end of the film industry, so, when we received a picture of Miss Myrtle Langford, we took advantage of it, and here it is. Miss Langford is the New York representative of the Lifograph Company of Portland, Ore., producers of "The Pendleton Round-up." She has just succeeded in placing the picture with the United Booking Offices and is now negotiating for the foreign rights. Her press agent didn't furnish us with any details as to the young lady, but she is still "Miss" and you can judge for yourself as to her pulchritude.

Once more the rumor that Alexander Beyfuss, general manager of the California Motion Picture Corporation, is on his way East has reached us from the Forty-ninth Street rumor factory—and Jake Wilk didn't start it this time, either.

Joe Brandt is back from another of his Western trips. Joe started a Universal beauty contest this time—he says it will be a world beater.

Semler and Havens are doing team work these days.

Ever notice that nothing in the way of private offices is too good for Harry Reichenbach? Always class to them—velvet carpets, mahogany desks, et cetera. By the way, Harry has a trick door in his office. Shuffle your feet over the velvet carpet. Touch the door knob. Static electricity. Shock—that's all.

William Lord Wright—I'd like to call him Bill, but how can I with that high-sounding cognomen—is beginning to make the Selig publicity matter count for something. Already he has not only changed the name of the Selig press sheet to "Pastepot and Shears," but he has filled it with newsy matter for the exhibitor, and changed the form so that the press matter is on one side of the sheet only, making it easy to clip.

E. Mason Hopper and Ruth Hennessy, his leading woman, are in town after a season in the South producing comedies.

Hopper is considering a number of offers, but is principally interested in placing Miss Hennessy with one of the big companies. He truthfully says that she is one of the cleverest women in pictures, and I can vouch for the fact that she is a charming little person off the stage.

Willard Holcomb has been made special press representative of "The Eternal City." Willard is one of the makers of history among the press agents and has held down the dramatic editor's desk on a number of papers.

A meeting of the creditors of Sawyer, Inc., was held yesterday.

The March number of *Advertising and Selling* uses one of the form letters of Thomas A. Edison, Inc., as a model sales puller. L. C. McCheaney, advertising manager for the Edison Company, was the author. P. J. B.

WHARTONS GET SITE

Pathe Producers Have Lease on Big Property at Ithaca for Picture Work

The Pathe producers, Wharton, Inc., announce that they have leased, with option of purchase, Renwick Park, a well-known lakeside resort at Ithaca, N. Y. The property has been used as an amusement resort for some years, and comprises forty-five acres of land situated at the head of beautiful Cayuga Lake and lying between the lake and the city. A city trolley line runs into the park and furnishes excellent service.

A number of large buildings, such as auditoriums, pavilions, etc., on the place need only a little remodeling to make them very well adapted to picture work. There are frontier settlement streets, log cabins—all the locations necessary to Western work, as well as a splendid 400-foot pier extending into the lake.

Equally beautiful locations would be difficult to find anywhere in the East. Winding streams, waterfalls, tiny lakes and a virgin forest of the most magnificent trees are a few of the attractions. The park is widely known for the extraordinary number and variety of the birds to be found there. Louis Agassiz Fuertes, the well-known ornithologist, uses the place as his study ground, so remarkably rich is it in bird life. It is said that at some time or other during the year every species of bird known in Northeastern America visits the park.

FARNUM IN BOSWORTH

Next Release of Organization Features That Player in "Captain Courtesy"

"Captain Courtesy," with Dustin Farnum in the leading role, is scheduled for the next release of the Bosworth Company, announced for release on April 19. The play is by Edward Childs Carpenter and offers a strong cast in the star's support. Among those who appear are Winnifred Kingston, Courtenay Foote, Carl Von Schiller, and Winona Brown.

The production of "Captain Courtesy" called for all the resources of the Bosworth studios. A ranch was leased especially for the picture, and the missions of southern California scoured to secure the loan of paintings, altar pieces and other aids to realism. The drama is laid in 1840, when California was ruled by the Mexicans. Many thrilling scenes of fighting are said to be shown.

AMERICAN AGAIN EXPANDS

By the purchase of more property for studio purposes, the American Film Manufacturing Company has now become the largest individual taxpayer in Santa Barbara, Cal. President Hutchison has just closed a deal for the purchase of a plot of ground covering a quarter block to the north of the studio, which will be improved at once to meet the growing demand for increased facilities.

FIRST METRO FILMS

Three Two-Star Productions Seen During the First Eight Weeks of Programme

There will be three Two-Star pictures on the Metro programme during the first eight weeks of that concern. Thomas Jefferson and Adelaide Thurston appear in "The Shadows of a Great City." Olive Wyndham and Orrin Johnson will play in "Fighting Bob," and Jane Grey and Lionel Barrymore will be seen in "The Flaming Sword." The former is from the studio of the Popular Plays and Players Company and the latter from the B. A. Rolfe plant.

In "The Shadows of a Great City," almost every important point of interest in New York was photographed. Scenes were laid on Chatham Square, Five Points, East River front, Blackwell's Island, atop the Woolworth Building, at Grand Central Palace, in the Forty-second Street subway station, Grant's Tomb, City Hall Park, Pennsylvania Depot, Tombs Prison, Chinatown and Midland and Brighton beach.

BROCKLISS IS BUSY

London Lubin Representative Tendered Dinner and Entertained at Studio

J. Frank Brockliss, the European representative of the Lubin Company, is being given little time for rest on his visit here. "Doc" Willat took the visitor in hand last week and tendered him a dinner at the Hotel Astor, at which the newspapermen and others prominent in New York film life were given an opportunity of meeting the Londoner.

The Philadelphia studio is also spending special efforts in entertaining Mr. Brockliss. The cowboys at the Betswood ranch last week gave over an entire day to entertaining him with Western riding feats, after which a ride to Valley Forge, with Mr. Brockliss clinging to the back of one of the ranch horses was on the bill.

CATHRINE COUNTISS SIGNED

Cathrine Countiss has been engaged by the newly organized Dramatic Feature Film Company to star in its first photo-drama, "The Gray Nun of Belgium." This story was written by Frank J. Baum, the company's president, and Francis Power, author of "The First Born." Miss Countiss has gone to Los Angeles, where the picture will be staged at the Oz studios.

David Proctor is leading man for Miss Countiss. This production will be the fourth photoplay in which Miss Countiss has been starred in the past five months. She scored strongly in the Life-Photo's features, "The Avalanche," and "A Modern Magdalen."

TIFFANY PICTURE SCORES

According to an announcement from the Shubert offices "The Heart of Maryland," the Tiffany feature, attracted 188,200 paid admissions to the Hippodrome in nine days. Plans for the release of the picture are soon to be announced.

MAKES RECORD OFFER

Famous Players Will Pay $75,000 to Film "Celebrated Case" with All-Star Cast

Adolph Zukor has made an offer of $75,000 to Charles Frohman and David Belasco for the right to produce "A Celebrated Case" in pictures with the same all-star cast that is seen in the revival opening at the Empire Theater. It seems certain that the offer will be accepted.

The offer by the Famous Players' Company stipulates that the motion picture presentation of "A Celebrated Case" shall be at least two hours in duration, and that it shall use all of the stars who will be seen in the stage presentation. Mr. Frohman and Mr. Belasco have also agreed that, since the scenery at the Empire Theater cannot be used in picture work, they will duplicate the production in every detail, probably adding additional scenes. The screen adaptation will be given unusual interest since it will be practically impossible to keep the present all-star cast together after this season.

DINNER TO LUBIN

Philadelphia Dramatic Critics to Honor Film Magnate at Hotel Majestic

Siegmund Lubin, head of the Lubin Manufacturing Company, will have a rather unusual honor conferred upon him next week, when the dramatic critics of Philadelphia will tender him a dinner in the Hotel Majestic. The Philadelphia critics have an organization known as the Critics' Association, of which George Rogers, of the *Inquirer*, is president, and Henry Starr Richardson, of the *Evening Star*, secretary.

Some months ago Mr. Lubin invited the critics to spend a day at his studio and to meet the men and women who write, direct, act and make the Lubin photoplays. They came in a body and saw everything there was to see from an inside point of view. Mr. Lubin told them of his early days when he was experimenting in his cellar and back yard with motion pictures, and then showed them some of his newest unreleased productions.

CHICAGO LIFTS BAN

Bars Down to Permit Showing of Many Films Previously Barred

CHICAGO (*Special*).—The bars have been removed in Chicago which censored white slave, sex problem and similar pictures. Permits have been issued for "The Lure," "Three Weeks," "A Fool There Was" and other films which have been under the ban. Mayor Harrison put the case wisely when he remarked: "If we are to stop a picture based on a play that has been shown in one of our main theaters, we will make ourselves ridiculous."

It is said that permits will be granted for many other pictures that have been held up by the present authorities.

OLGA PETROVA.
In the Metro Release, "The Heart of a Painted Woman."

GOSSIP OF THE STUDIOS

PAUL SCARDON,
Of the Vitagraph Players.

LEAH BAIRD, of the Vitagraph Company, has gone South on a vacation that will last until she is thoroughly recovered from a recent nervous breakdown. Miss Baird has been at work constantly for several months, with the result that she feels in need of a brief rest before resuming her work in the Eastern Vitagraph studios.

UNIVERSAL has captured Bill Bailey, remembered as one of the most popular of Essanay leading men. Bailey has appeared in several big feature productions for New York companies recently, but it was to be expected that he would soon be drafted to strengthen a stock organization.

FRANCIS X. BUSHMAN is credited with the authorship of a "beautiful sentimental ballad," "My Ship o' Dreams," published by a Chicago music house. The Essanay player is seen on the cover of the piece of music.

CHARLES SEAY concluded his service with the Edison Company on Saturday. Director Seay has been so long with the Edison Company that one hesitates to count the years. Suffice it to say, that scores of the best remembered Edison successes are credited to his direction. He has written many original scenarios, quite a number of which were produced by other directors at the studio. Mr. Seay will not state his plans for the future as yet.

WHEN JOSEPH BROOKS decided to revive "Trilby," he tried to get as many of the old cast as he could. Among them are: Wilton Lackaye, Virginia Harned, Leo Ditrichstein, Burr McIntosh, Robert Paton Gibbs, Alfred Hickman, and several others. Miss Harned is not acting at present, and Robert Paton Gibbs was discovered down at Fort Clarke, Texas, with the Vitagraph Company. A telegram was dispatched to him to report for rehearsals at once, and so elated was Mr. Gibbs at the prospect of again playing a role which has long been the favorite of his entire repertoire, that he became reckless in leading a charge and fell from his horse with serious effects. Now Mr. Gibbs will play neither on the screen nor in the revival of "Trilby." He is recovering from his injuries, but is doing no strenuous work for the present.

DAVE THOMPSON left the Thanhouser studio recently to take a brief rest. It doesn't look as though the rest will come to him though, for he has been made the father of Dave Thompson, Jr. On the same day that the ten-pound youngster arrived he was also chosen Exalted Ruler of New Rochelle Lodge of Elks.

MARY ALDEN seems to be more in demand at the Griffith studio than any of the other character leading women. No sooner had she finished with D. W. Griffith's "The Clansman," than four or five directors asked for her to appear in their feature pictures. For the last six months Miss Alden has not had a day to herself. Some of her recent performances are with Robert Edeson in "Man's Prerogative," the mother in Russell E. Smith's "The Nun," and the young girl and later an aged woman in Ibsen's "Ghosts."

EVA UNDELL, who has been associated with the scenario department of the Famous Players Company for a considerable time, has resigned in order to devote her time to adaptations of famous plays and novels for leading feature concerns on a free lance basis.

MABEL TRUNNELLE, you'll find her latest photograph on another page of this issue, is rounding out her fifth year with the Edison Company. Some of her best remembered film characterizations are "Janet of the Dunes," "Why Girls Leave Home," "The Message of the Rose," "The Southerners," "The Two Van Revels," "The One Who Loved Him Best," and the "Olive's Opportunities" series. "Out of the Ruins," a three-reel feature, will soon be released.

THE EMPLOYES of the Lubin Company in Philadelphia have organized a yearly benefit association. The majority of the players are members and the officers are: Colonel Joseph Smiley, president; Isador Schwartz, treasurer, and Donald Scott, secretary.

GEORGE PERIOLAT, whose return to the American Company was announced in a recent issue of THE MIRROR, will be seen in a character lead in the $20,000 prize serial story now being produced at the Santa Barbara studios.

A CORPS of carpenters is at work at the Ince studios at Santa Monica, Cal., constructing an exact replica of the United States Senate Chamber. The entire chamber, together with the presiding officer's elaborate desk, and seventy-three other desks, will be a perfect copy of the equipment in the Senate

GENE GAUNTIER, and her director-lead, Jack Clark, have joined the forces at Universal City and have already started work on their first feature.

ADELE LANE, whose acquisition by the Universal was told in a recent issue of THE MIRROR, has started work at Universal City. She will be featured in leads under the direction of Burton King.

MILDRED ADAMS has enrolled under the Universal banner, and will be seen in pictures made at Universal City.

EDWIN MARKHAM and Irvin Cobb were two distinguished visitors to Universal City recently. Both were filmed by Universal cameras, shaking hands with Calder Johnston, Pauline Bush, and eighty-four-year-old "Daddy" Manley.

ROY H. MCCRAY has been placed in charge of the second Joker company directing the pictures in which Ernie Shields, Eddie Boland and "Queenie" Rosson are to appear.

"THE ATONEMENT," a Vitagraph Broadway star feature, now in course of production, employs one of the largest and most elaborate interior sets ever used by the Vitagraph Company. Every available inch of space in the largest Vitagraph studio was utilized in this setting, a library in the home of a multi-millionaire, where furniture, rich tapestries, rare statuary and costly rugs were used and will be shown in one hundred and sixty scenes. Tefft Johnson is staging the picture with a cast that includes Joseph Kilgour, S. Rankin Drew, Rose Tapley, Betty Gray, and Edward Elkas.

FOR "PAWNS OF MARS," a Vitagraph feature telling of a war between two mythical countries, Director Theodore Marston blew up an armored automobile, using four sticks of dynamite. To enable the camera man to film the explosion, a three-sided barricade of logs, lined with sheet-iron, and roofed over with the same material was placed within fifty feet of the automobile. "Pawns of Mars" is in four reels, was written by Donald Buchanan, and will be released as a Broadway Star Feature.

A COMPANY OF fifteen Essanay players has gone to the South to take several special feature photoplays requiring a Southern atmosphere. The scenes will be taken at the exact places they represent in order to make them realistic. The first scenes are being taken at Chattanooga, Tenn. The players then will go further into Dixie for other scenes. The first company will return in about a month when another will go South. This will be kept up for several months, until the features are finished. Among those in the first company are E. H. Calvert, Bryant Washburn, Lillian Drew, Mable Forrest, John Cossar, Grant Foreman, Eugene Acker, Bertram Bates, Betty Scott, May Skinner, Jack Meridith and Charles E. Ashley.

SEE AMERICANS FIRST
Flying "A" and American Beauty Feature Films
MADE IN U.S.A.

"THE CASTLE RANCH"
Comedy-Drama in Two Acts.
A Story of Two Continents.
Featuring
Winifred Greenwood
and Ed Cozen
Direction of
Henry Otto
Release Monday, April, 19, 1915.
Watch for
"THE DAY OF RECKONING"

AMERICA - BEAUTY FILMS — A DE LUXE COMEDY
"OH, DADDY"
Classy and Refined. Direction of FRANK COOLEY. Release Tuesday, April 20, 1915
Coming next week—"NO QUARTER."—It's a dream!

To be released Wednesday, April 21, 1915 — "FLYING A" subject:
"SHE WALKETH ALONE"
VIVIAN RICH in titular role in psychological drama of marked impressiveness.
Supported by DAVID LYTHGOE and other stars. Under direction of REAVES EASON

AMERICAN FILM MFG. CO.
CHICAGO

WM. CHRISTY CABANNE
Reliance and Majestic Features
"The Sisters," "The Great Leap," "The Three Brothers," "The Lost House," By Richard Harding Davis.
COMING: "Enoch Arden," after Lord Tennyson's poem; "The Absentee," by Frank E. Woods and W. C. Cabanne, featuring Robert Edeson.
IN PREPARATION: "The Failure," by W. C. Cabanne, featuring John Emerson.

CLEO RIDGELY
THE CONTINENTAL GIRL
With Jesse L. Lasky Feature Play Company, Los Angeles, Cal.

Emmett Campbell Hall
PHOTOPLAYWRIGHT—Lubin Company
Showing— "ROAD O' STRIFE"

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CHARLES M. SEAY
EDISON DIRECTOR
Current Releases
The Animated Growth Cheese—Mar. 17
When Gratitude is Love—April 3

Elizabeth R. Carpenter
PHOTOPLAYWRIGHT
Current Releases by
Vitagraph, Edison, American, Kalem, Etc.

"U" OFFERS PRIZES

Nation-Wide Beauty Contest Started, with "Expo" Trips the Prize

Arrangements are being made with a leading paper in each State in the Union to conduct in conjunction with the Universal Film Manufacturing Company, a nation-wide beauty contest whereby the most beautiful girl in each State where the selected paper is published will be chosen by popular vote, coupons being published in the paper for this purpose.

When the most beautiful girl in each State where a contest is held is selected, they will be given a grand prize of a trip to Universal City. They will also be given side trips to the San Diego and Panama-Pacific Expositions.

The following newspapers already have agreed to conduct the beauty contest for the Universal: New York *World*, Boston *Herald and Traveler*, Oklahoma City, Okla., *Oklahoman*; Minneapolis, Minn., *News*; Phoenix, Ariz., *Gazette*; Salt Lake City, Utah, *Herald-Republican*; Fort Smith, Ark., *Times-Record*; Philadelphia, Pa., *Telegraph*; Indianapolis, Ind., *Indiana Times*; Cleveland, O., *Leader*; Buffalo, N. Y., *Enquirer*; Wilmington, Del., *Star*; Louisville, Ky., *Post*; Washington, D. C., *Times*; Baltimore, Md., *News*; Seattle, Wash., *Times*; Pittsburgh, Pa., *Press*; Richmond, Va., *Journal*; Vancouver, B. C., *Daily World*; Atlanta, Ga., *Constitution*; Providence, R. I., *Tribune*, and Cincinnati, O., *Post*.

METRO STARTS WELL

New Programme Has Contracts Assuring Releases Steadily Until July

The Metro Pictures Corporation, distributing medium for manufacturers, among which are the Popular Plays and Players Company and B. A. Rolfe, now have under contract and option sufficient screen material to fill the programme until July. The stars already under contract include Orrin Johnson, Adelaide Thurston, Thomas Jefferson, Jane Grey, Olive Wyndham, Helen Case, S. Miller Kent, Edmund Breese, Lionel Barrymore, the eminent star William Faversham and Olga Petrova.

The first release of the Metro Corporation, occurred this week when Orrin Johnson in "Satan Sanderson," a B. A. Rolfe production, was given its initial showing.

Next Monday the Popular Plays and Players Company release "The Shadows of a Great City" with Adelaide Thurston and Thomas Jefferson and the following Monday Olga Petrova in "The Heart of a Painted Woman" will be sent forth.

DIRECTOR APFEL BUSY

New Bosworth-Morosco Producer at Work on Production of "Wild Olive"

Oscar Apfel, who has just become affiliated with the Morosco-Bosworth forces, is now in the midst of a bustle of activity at the Los Angeles studios. Mr. Apfel is at present at work on "Wild Olive," a romantic society drama by Basil King, which is being produced for the screen by the Oliver Morosco Photoplay Company. Myrtle Stedman will be presented in the chief role.

Among those supporting Miss Stedman are Thomas MacLarnie, Forrest Stanley, of the Burbank Stock company, who has just made his debut in "Pretty Mrs. Smith," supporting vivacious Fritzi Scheff, and that sterling screen artist, Herbert Standing.

Other productions to follow "Wild Olive" in short order will be "The Jade Idol," "Judge and Jury," "This is the Life," "Society Pilot," "The Half-Breed," and "In South Car-liney."

STATE LEAGUE MEETING

Will Be Held in Buffalo at End of This Month

Owing to the amalgamation of the New York locals of the New York State Exhibitors League, President Wolf has put the date for the State meeting in April instead of May as originally decided. The meeting will take place at the Statler Hotel, Buffalo, Wednesday morning, April 21.

An invitation is extended to all exhibitors, whether members of the league or not, to attend the meeting, since discussion will be made of the legislation concerning the motion picture interests now in the legislature at Albany.

A FAMOUS PLAYERS' RECORD

For the first time since the exhibition of motion pictures on Broadway, the two current releases of one producing company were presented for an entire week simultaneously at two of the foremost picture theaters on the main street of the metropolis the week before last. These productions were the Famous Players Company releases, "Are You a Mason?" and "Gretna Greene," featuring Jack Barrymore and Marguerite Clark respectively.

RELEASE CUP RACE FILMS

The World Film Corporation has released the pictures showing the recent Vanderbilt Cup Race, run off at the Panama-Pacific Exposition at San Francisco. The exclusive rights to the picture, which is one of the best ever taken of an auto race, are controlled by the World Film. The numerous accidents and other thrills during the race are clearly shown.

MR. AND MRS. SIDNEY DREW IN A VITAGRAPH FEATURE.
"Between the Three of Them," at the Vitagraph Theater.

WOULD BAN ANIMAL FILMS

Coast Legislators, Seeking New Fields for Activity, Discover the Jungle Picture—Producers Will Fight

LOS ANGELES (*Special*).—Now comes the tender-hearted Society for Prevention of Cruelty to Animals, working with reverse English, for that organization proposes to prevent "any human being" from entering any cage, arena or enclosure with a wild animal.

At least the S. P. C. A. is credited with fathering the bill which Slater, of Santa Rosa will present to the State Legislature for passage this term.

And should the bill pass the five makers of animal pictures here would be at a standstill unless they accepted Barnum at his word and handed the public full programmes of jungle features weighed with nothing but fake "thrills."

Therefore Attorney Frank L. Stobbs, chief counsel for the Selig Polyscope Company, has gone to the state capitol in the interests of his corporation, the Bostock, Edwards, Universal and "Big Otto" concerns, to ask sane consideration in connection with the issue.

Statistics reveal the fact that fewer persons are killed in animal acts, including circus and exhibition life, than in the most ordinary walk of life, the average being one person a year. To compare the danger of actors who appear with animals in pictures, with such vocations as aeroplane flying, auto racing, football, even baseball, would be to show "jungle" work as the safest of occupations.

It is believed that the State Legislature will not look with favor upon this bill which not only fails in its purpose of proving undue danger to humans but, if put in force, might have the effect of depriving the State of studios representing a total investment of several million dollars.

W. E. WING.

JACK TUCKER WITH LUBIN

Jack Tucker, comedian, writer and artist, and a member of the well-known vaudeville team of Williams and Tucker, has joined the Lubin players and will be seen in pictures made at the Jacksonville studio. The comedian will be seen in a number of his own comedies.

"SNOBS" AT THE STRAND

This is Anniversary Week at the Strand Theater, and the feature attraction chosen for the bill is Lasky's production of "Snobs," with Victor Moore in the leading role.

BLACKTON GUEST OF ARTISTS

J. Stuart Blackton, of the Vitagraph Company, was the guest of the Salmagundi Club last Friday evening. Mr. Blackton delivered an address on the art of the motion picture and showed the pictures of the club members taken during a visit to the studio last week.

HELEN WARE WITH COSMOS

Helen Ware has signed a contract to make one or two screen appearances in feature productions to be made by the Cosmos Feature Film Corporation.

RUTH ROLAND IN PATHE'S "THE PURSUIT OF PLEASURE."
The Second Drama in the New "Who Pays?" Series. Released April 24.

SELIG THREE-REELERS

Series of Strong Features to Be Released Through General Film

In the near future, the Selig Polyscope Company will release a series of three-reel Diamond Specials through the regular service of the General Film Company. "The Quarry" will be among the first of these releases. It is a three-reel drama adapted from the novel of the same name written by John Morasco. It was arranged for the screen by Gilson Willets. It tells in dramatic fashion of "third degree" methods and of the futility of circumstantial evidence. Grace Darmond takes the leading feminine role and is supported by John Charles, Frederick Hand, William Wade and others.

"His Father's Rifle" is a Selig Jungle Zoo wild animal drama in three reels, written by Joseph F. Poland. William Howard, Stella Razeto, Guy Clover and others star. "Two Boys in Blue," is a Selig three-reel drama written and directed by Tom Mix. There is a running fight with Indians, an attack on a stage coach and other exciting and spectacular features, including some daring horsemanship. "How Callahan Cleaned Up Little Hell," was produced in three reels by Thomas Santschi from the story by I. H. Friedman. It tells a story of corrupt politics. "Two Natures Within Him," is another Selig three-reel drama.

MORE UNITED COMEDIES

Colonial Corporation to Release Cameo Brand Once a Week

The first move in J. C. Graham's plans to increase the releases of the United programme comes with the announcement that contracts have been signed by which the Colonial Corporation will release comedies once a week under the Cameo brand. Harry Kelly, who is appearing in "Watch Your Step," will be featured in the comedies, which are from the pen of A. Van Buren Powell. Among the other picture favorites who will be seen in these releases are Millicent Evans, Dan Mason, Eddie and May Abbey.

Eddie Redway, the well-known musical comedy and vaudeville star, who has been identified with Essanay, Universal and Vitagraph comedies, is also producing for the United programme now. Comedies are a strong feature of the United output. The Heinie and Louie comedies, featuring James Aubrey, the well-known English pantomimist, and Walter Kendig, under the Starlight brand, the Superba comedies, the Starlight brand, the Superba comedies, staged by James A. Golden, with Charles De Forrest in the leading roles, and the Luna comedies, featuring Dot Farley, are among the regular releases.

EDISON'S NEW COMEDIAN

Dallas Welford, Famous English Player, Now Seen in Edison Pictures

Edison has added to its string of comedians by securing the services of Dallas Welford, the English star, who has just made his initial appearance on the screen. Unheralded, Mr. Welford recently appeared in small "bits" in Edison's "The Newly Rich" and "Snap Shots," and his screen "try-out" was so successful that no time was lost in signing him for principal roles.

Dallas Welford has been starred in this country and England for a number of years. He came to this country in "Mr. Hopkinson," and after three years with that piece joined the Charles Frohman forces, appearing in "Twenty Days in the Shade," "Madame Sherry" and others. A. H. Woods guided his destinies for five seasons in "The Girl from Rector's," after which his swan song appearance on the stage was made in "Adele," in which he played here, later going to London with the production.

VITAGRAPH BUYS DAVIS STORY

The Vitagraph Company has acquired the rights to Richard Harding Davis's story, "Playing Dead," which appeared recently in one of the popular magazines. "Playing Dead" will be made into a Broadway Star Feature of four or five-reel length. Sidney Drew will direct the productions and play in the leading role, supported by Mrs. Drew.

TERWILLIGER BACK TO STUDIO

George W. Terwilliger, the Lubin writer and director, who has been in Florida since the first of the year with a specially selected company of Lubin players, has returned to the main studio in Philadelphia. The company included Ormi Hawley, Earl Metcalfe, Kempton Greene, Herbert Portier, Mrs. Portier, P. Thad Volkman, Mae De Mets, Hazel Hubbard, William Cooper, and Torliev Cornelissen.

TO FEATURE MAUDE FEALEY

The Pre-Eminent Film Company, James Durkin, director, has purchased through National Play Bureau (A. G. Delamater) the film rights for Channing Pollock's play, "The Inner Shrine." Maude Fealey will be starred in this production.

CLEO RIDGELY WITH LASKY

Cleo Ridgely, "the Continental Girl," who has been featured in Kalem's "Girl Detective" series, has joined the Lasky Company's forces.

LASKY COMPANY EXPANDS

Moves to Larger Offices—Soon to Establish Foreign Producing Branch

The Lasky Company is this week moving to larger quarters at 120 West Forty-first Street, where it will occupy the entire fifth floor. The old quarters of the company have become inadequate and the move to the new offices is made necessary by the expansion of the firm's business.

The new building in which the Lasky Company is to locate is the first of its kind to be built in this city, being of the concrete cantilever construction. It contains special film vaults, and in all other ways complies with the latest regulations of the fire authorities. In the suite occupied by the Lasky Company there are no glass doors and transoms, and it is said to be absolutely sound proof. One of the special conveniences is an intercommunicating dictaphone. On the ground floor of the building there is a theater with one hundred and fifty seats, fully equipped and with an organ, where the companies will show their pictures to the press and invited guests.

Coincident with the removal to new home offices comes the announcement that at the close of the war the Lasky Company will establish a special London branch, not for sales purposes but for producing the foreign episodes of Lasky features. The London director will have at his disposal artists and cameramen, and will simply use the London office as a center from which he will travel with his company to the various locations required.

When the Lasky Company started its entire equipment consisted of one small studio. This grew to a larger studio, then to a still larger glass studio of remarkable proportions, and finally included the 10,000-acre Lasky ranch. Similarly the Lasky office has grown from one small room to the present elaborate offices.

Mr. Lasky himself may be said to supervise the solution of those artistic and business problems which continually arise. Mr. Goldfish takes the executive departments under his immediate care. In the California studios of the concern, Cecil De Mille is supreme in his capacity as Director General, and has gathered about himself a staff of noted producers. He has associated with him his brother, William C. De Mille, who is the chief of the scenario department, and who is assisted by Margaret Turnbull, an author of note. He also has the co-operation of Mr. Wilfred Buckland, for many years David Belasco's art director, who is now the supreme authority for settings of all the Lasky productions. Mr. Arthur S. Friend is the secretary of the company and takes charge of all legal matters. In New York city, at the executive end of the line, Mr. Goldfish has as his chief aide Mr. Carl Anderson, who is the office manager and to whose efforts the perfection of the new quarters which the company is to occupy is undoubtedly due. The publicity department is in charge of H. Whitman Bennett. In addition, the company is associated with David Belasco in the screen production of his plays.

CHANGE IN EDISON PROGRAMME

Beginning Monday, April 16, the single-reel Edison has been releasing on alternate Mondays will be dropped from the programme. This change has been brought about through the adding to the Edison studio output of a weekly three-reel feature. Manager Plimpton, in a recent interview, declared that the reason there were not more good pictures released in the film world was due to too many plays being turned out weekly by a studio. This change appears to be a practical application of that belief.

PATHE'S NEW SERIES STARTS

The first of the sensational "Who Pays?" series to be released by Pathe will be issued on April 17. The "Who Pays?" series has been syndicated in newspapers throughout the country, having been written in novel form by Edwin Bliss. The dramas will feature Ruth Roland and Henry King.

Each drama in the "Who Pays?" series tells a distinct story, and deals with some vital problem of modern life. The four dramas that have already been finished have met with praise from the critics.

"HIGH ROAD" COMPLETED

Valli Valli, the former musical comedy star, is on her way to New York from Los Angeles with the negative of "The High Road," in which she played the leading role. The B. A. Rolfe Company staged "The High Road," which marks Valli Valli's screen debut.

FRANK POWELL
Producer of: A Fool There Was — The Children of the Ghetto
Officer 666 — Coming: From the Valley of the Missing
SCREEN CLUB

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LUBIN COMPANY

MARSHAL NEILAN
With the
FAMOUS PLAYERS FILM COMPANY
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Current Releases: The Country Boy, Class Mates, The Commanding Officer, Men and Women
In Preparation: Rag's....."May Blossom"

ALAN HALE
LEADS
BIOGRAPH

GRETCHEN HARTMAN
LEADS
BIOGRAPH

BEN WILSON "All that's"
UNIVERSAL FILMS — REX BRAND

ELEANOR BARRY
CHARACTER LEADS
LUBIN FILM CO.

ADELE LANE
UNIVERSAL FILMS
PACIFIC COAST STUDIO

ALONG THE PACIFIC COAST

Exclusive correspondence for THE MIRROR

LOS ANGELES (*Special*).—After one more Mary Pickford feature, directed by Allan Dwan, the Famous Players will return to New York for a few months, after which a permanent studio will be established in Southern California, if present plans are carried out. The exit of Manager Al. Kaufman and others will occur in about a month. In order to absorb as much of beloved California as possible, Little Mary, her mother, Brother Jack, and Manager Kaufman took a flying trip to the Panama-Pacific Exposition at San Francisco before the start of the final picture.

Henry Walthall, at this writing, is continuing his work for the Mutual, despite the threatened legal dispute regarding his services.

Playing with him in Ibsen's "Ghosts" is the notable actress, Mary Alden, who appears at three ages. She first is Walthall's young wife, and afterward appears as his mother. Mr. Walthall plays the son, and then enacts the role of his own father. With such a pair, the peculiarly forceful "Ghosts" should prove a strong addition to feature releases. Director George Nicholls is producing the story.

Genial Robert Levy, general manager of the Coast Eclair Studio, now has three full companies at work in Hollywood, where the Sterling Players formerly held forth. Some of the artists at work are: Director Carl M. Le Viness, Elmer Redmond, assistant; Director Frank Beal, a well-known veteran, and Henry Aldrach, assistant; Director Webster Cullison, Hal Wilson, assistant; H. Stanley, George Larkin, Edna Payne, Dolly Scott, Norbert Myles, Will Sheerer, Lindsey Hall, Fred Hearn, Marvelle Spencer, child actress. Manager Levy has a splendid equipment. He is making nothing but two-reel subjects.

Ince Corrals Bright Stars

Director General Thomas H. Ince has added to his string of celebrities. Dustin Farnum, H. B. Warner, and Henry Woodruff have signed to appear in future Inceville features, each to be cast in star roles peculiarly fitting to his individuality. With this brilliant trio as newcomers, the canyon studio is rather hard on the eyes, for William S. Hart, Bessie Barriscale, George Beban, Edward Connelly, Lewis J. Cody, Rhea Mitchell, Arthur Maude, and Jack Davidson also were in the constellation.

Marshall Stedman has been appointed as manager of four Universal companies. Stanley Twist and Don Meaney occupy similar positions. The trio represent efficiency and will work under the general superintendence of the general manager. Mr. Stedman was stage-manager at Bosworth, Inc.

Alfred Swenson, of splendid stock experience, has turned to the films, and is playing under the C-K brand for the Kriterion programme. He was on the road with "When Knighthood Was in Flower," "Graustark," and other plays.

Baby Early is to be featured in a series of C-K pictures, under title of "Early's Diary." Harry C. Matthews is to direct this Kriterion series.

Ritta Raynor, now playing leads with the Alhambra Film Company, Santa Barbara, has been on the stage practically all her life. Last season she was seen as ingenue in the musical comedy, "Buster Brown." She is from New Haven, Conn.

Thomas Ince took 40,000 feet of "The Sign of the Rose," and has trimmed it to sixteen reels at this time. He still is at work on the big feature, which is due at Clune's Auditorium soon, following "The Clansman." George Beban and co-stars have remained to appear on the stage in conjunction with the production.

Rolfe Studios Are Active

Director Edwin Carew, of the Rolfe Studio, has completed the feature, "Cora," adapted by the producer from the famous play of that name. Mr. Carew next will put on Gilbert Parker's great novel, "The Right of Way." Many pretentious sets are being built for the production, which will be filmed in five reels.

Charles Clary played opposite Robert Edeson in "The Forged Testament," while getting acquainted with Mutual atmosphere. He now has the title-role in a picturisation of Ouida's celebrated novel, "Strathmore."

Courtney Foote has been especially engaged for an E. and M. feature, "Up from the Depths," to be produced by Director Jack Adolphi. The remarkable film artist will be remembered as the star in "The Curse of the Golden Land," and other livid character portrayals under various brands.

William Christy Cabanne, whose features have attracted worldwide attention, is putting on "The Failure," with John Emerson as the lead. It is a story concerning a struggling playwright and his experiences amid trickery and dishonesty. The script reveals one of the strongest stories of the season.

Crowded at the Keystone Plant

The crowded condition of the Keystone studios, owing to the big sets that are being used in the new six-reel Sennett feature, and, in spite of the recent enlargements, caused Mack Sennett to send Roscoe Arbuckle and a supporting company to San Francisco for three weeks. Among those who accompanied Mr. Arbuckle are: Alice Davenport, Joe Bordeau, Glenn Cavender, Billy Gilbert, Ed. Kennedy, and James Leslie. Mabel Normand and Adam Kessel, Jr., president of the Keystone Film Company, also went North with the party, but will return in a few days.

Syd Chaplin and his Keystone company, under the direction of Charlie Avery, returned from their Catalina trip in high spirits and with two excellent pictures.

Polly Moran, famous in vaudeville but new in pictures, is making a distinct hit in her first few pictures, and has become a popular member of the Keystone forces.

Owen Moore, Mack Sennett, Mabel Normand, and others are having a few days' rest after several strenuous weeks in the big scenes of the new six-reel feature.

Nell Blanche Sweet Picture

Director George Melford has "Stolen Goods" well in hand, with Blanche Sweet as leading lady. The company of eighteen people were taken to San Francisco for scenes. Melford celebrated the trip by appearing in his third new tie this season.

The new studio of Louis Joseph Vance Company is being erected at Melrose and Bronson streets, this city. Author Vance is even more enthusiastic regarding the film game than he was when skipping about during the production of his "Trey o' Hearts."

Allan Dwan no longer is lonesome. Our invitation for writers to cheer him up increased the director's mail to such an extent that he cut us on the street. Thus is true friendship rewarded.

"Mohammed" has come to the mountains—of Southern California. India's prize elephant was one of the costly beasts arriving in the big foreign shipment to the Selig Zoo this week. "Mohammed's" tusks are his fortune. They are said to be

(*Continued on page 32*)

CRANE WILBUR AND MARY CHARLESON IN "THE HOUSE OF SECRETS."
Initial Release of Lubin's New Sensational Series, "Road o' Strife," Released April 5.

Magnetic Mabel Trunnelle in the 3-ACT SENSATIONAL FEATURE "Out of the Ruins"

One of the most skilfully produced fire films ever shown, with suspense strung out to almost the excruciating point as the maddened, helpless women are penned in the fiery furnace. Mabel Trunnelle, ever quick to win the sympathy in any role, here plays the victim shop girl with startling fidelity, while Pat O'Malley, the daredevil, puts into the film a thrill unequaled in a rescue, daring and heped with painful suspense. Not merely a fire picture but a brilliant and strong drama on political rottenness and commercial greed that grind a mill with human blood. From the story of "Miss 318 and Mr. 37," by the famous novelist, Rupert Hughes. Produced by Director Ashley Miller. Released April 21—3000 feet.

The clever New Edison Comedian Raymond McKee, in "Sleep Beautiful Sleep"

This is the comedy that rolled off so funnily that his first picture with Edison plumped McKee right into the Edison Stock Company. Paired off with the distinguished English comedian, Dallas Welford, the Broadway star, and produced by the new comedy director, Will Louis—a great conspiracy for fun. Slap stick that whisks along with its briskness. Released Friday, April 23—1000 feet.

Waddy and Arty (Wadsworth and Housman) in the comedy, "Martha's Romance"

These laughable twins with great good-natured Jessie Stevens to pump in more funny stuff in the comedy of a quarter-ton miss quartered in a hungry boarding house, minus love and food, till she writes herself a letter of a fortune, and then—Released Tuesday, April 20—1000 ft.

Thomas A. Edison. **THOMAS A. EDISON, Inc.** **267 Lakeside Avenue** **Orange, N. J.**

All Edison Films are passed upon by the National Board of Censorship, and form part of the weekly program of the General Film Co.

Selig

LITTLE JACK HORNER HAD A HUNCH!

Little Jack Horner vacated his corner
And called Christmas pie, "Just a mess!"
"I'm wise," exclaimed he, "the banquet for me,
"Are the Picturepleys named 'DIAMONDS'!"

Little Jack Horner finally had a hunch. He left the unsavory repast of padded junk and sat down to a reel feast of good things.

Let Filmland's Rummage Sales alone. Buy supplies that are invariably good. Invite the folks inside to a Selig feast. Try the following menu:

THE GREAT EXPERIMENT

THE GREAT EXPERIMENT is a Selig two-reel drama, featuring Bessie Eyton and Thomas Santschi.—John Morning tries his "great experiment" which brews the elixir of youth and love.—A good story, an all-star cast, clear photography and beautiful scenery. Released Monday, April 19th.

THE CONVERSION OF SMILING TOM. Selig Western drama in one-reel with Tom Mix. Released Tuesday, April 20th.

THE IDOL OF FATE. Selig one-reel comedy. The threads of Fate finally become unravelled. Released Friday, April 23rd.

THE FACE AT THE WINDOW. Selig detective story in one reel. Released Wednesday, April 21st.

SELIG JUNGLE-ZOO PICTUREPLAY. A one-reel story in which wild animals enact important parts. Released Saturday, April 24th.

Hearst-Selig News Pictorial Every Monday and Thursday

Selig Monthly Herald for April Now Ready. Mailed on Request.

"We Want You With Us In California." A Beautiful Booklet. Ask for it.

THE SELIG POLYSCOPE COMPANY
CHICAGO

"They FILL the TILL"

NEW YORK MOTION PICTURE CORPORATION

A MUTUAL MASTER PICTURE

PRESENTS: Thos. H. Ince Feature IN 5 PARTS — ON THE NIGHT STAGE — Featuring Wm. S. Hart, Robt. Edeson AND Rhea Mitchell

The most talked of Motion Picture Actor to-day.
(His wonderful work in THE BARGAIN will go down in the history of Motion Pictures), Constitute the greatest Money drawing Aggregation in the business.

NEW YORK MOTION PICTURE CORPORATION

LONGACRE BUILDING 42ND ST. AND BROADWAY NEW YORK KESSEL & BAUMANN EXECUTIVES

WITH THE EXHIBITORS

A vigorous campaign against crooked exhibitors has been started by the World Film Corporation in the territory which its Chicago branch handles. As a result of this activity two exhibitors are said to have been caught sub-renting their films. Both men are named Cohodas. After a little sleuthing the renting office claims that H. M. Cohodas, of Menominee, Mich., who was paying $25 a night for his film, shipped it a hundred miles at a sub-rental of $3 a night, claiming that his show was not over in time to have returned the film on the night train. The other, S. M. Cohodas, of Oconto Falls, is alleged to have "railroaded" his films all over the State of Wisconsin. The World Film Corporation intends not only instituting drastic legal action, but will also make an effort to recover on overtime rentals.

An extension of the "Strand" interests was the opening on March 17 of a theater of that name at Syracuse, N. Y. The Strand, which is the latest and most modern equipped of the picture houses in that city, has a feature programme practically the same as the original New York house and was attended on the opening night by S. L. Rothapfel, Moe Mark, New England representative, and Eugene Falk, of Buffalo, representing the Western and Canadian interests of this chain of theaters.

Pittsburgh is to have a new motion picture theater, located near Penn and Frankstown Avenues, East End. The construction will start about May 1, and the theater will open about October 1. It is expected to seat about 1500.

John Heimann and Jos. Janda have purchased the Majestic Theater, Portage, Wisconsin. Edward F. Knaack, who has owned the theater for the past six years, will continue as manager. The Home, a new $15,000 house, is soon to open in Portage.

Spokane, Wash., is to have a third new modern exclusive motion picture theater, which is to be erected at the northeast corner of Post street and First avenue, by F. H. Starkey, local mining man, and to represent, including the cost of the site, an investment of $100,000. Mr. Starkey announced his plans last week and has notified his tenants to vacate the premises April 1, when the present leases expire. He has planned the construction of a theater at this location for a year, and the opening of the expensive new Clemmer and Liberty theaters, far from discouraging him, has inspired him to greater effort, and their success has convinced him that there is room for another high-class picture playhouse. The new theater will be in the center of the hotel district and is across the corner from the Spokane theater.

Edward and Max Spiegel, Mitchel H. Mark, and Henry Waterson, members of the Strand Theater Corporation, have purchased the Newark Theater in Newark from the H. C. Miner estate. After the lease expires the theater will be rebuilt and named the Newark Palace, patterned after the Strand Theater, New York city, with a seating capacity of 2,150. Thomas W. Lamb and William E. Lehman are drawing the plans. The price paid is said to be approximately $450,000.

Another "Strand," this time at Pestoria, O., will open April 3. Besides the usual elaborate decoration, a $4,000 photo-player is being installed. N. E. Mickey and Herbert Ash are the managers.

Unable to make the "Oliver" theater, of Lincoln, Neb., pay because of scarcity of legitimate attractions, Manager Zehrung has changed to pictures and is reported as booking, among other big features, all the recent George Kleine productions.

A $100,000 moving picture auditorium is the latest contribution by Ogden, Utah, to film circles. The "Alhambra's" big feature besides the pictures, is the $20,000 pipe organ. The dedicatory occasion was graced by the presence of Rev. Carter, of the Presbyterian Church, and Governor William Spry and representatives of the Mormon Church.

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DIRECTOR

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MARY ALDEN
GRIFFITH-MAJESTIC CO.
Los Angeles, Cal.
"The Clansman" (in preparation) "Battle of the Sexes"

FEATURE FILMS OF THE WEEK

Lasky's "The Unafraid" Presents Rita Jolivet in Screen Debut—"The Breath of Araby" Meets Censors in Battle —"When We Were Twenty-one" and "The Commanding Officer" Famous Players' Latest Offerings

"THE UNAFRAID"

Four-Reel Picturization of Eleanor M. Ingram's Novel Under the Direction of Cecile de Mille. Released April 1 by the Lasky Company.

Delight Warren ..... Rita Jolivet
Stefan Balsic, elder brother ..... House Peters
Michael Balsic, younger brother ... Page Peters
Jack McCarty ..... Billy Elmer
Danilo Leondis ..... Lawrence Peyton
Secret Agent of Dual Empire, Theodore Roberts
Joseph ..... Al. Ernest Garcia
Irenya ..... Marjorie Daw
Bosnian Valet ..... Raymond Hatton
Countess Novna ..... Gertrude Kellar

In picturizing a play or adapting a novel *Lasky* is almost certain of logic, sequence, and—wherein lies the real art—drama. For it has Cecil de Mille, who is more than a director. He is a film architect who used, in this case, the rough plans outlined in the romantic novel of the same name. That he builded so well is quite a film feather in his cap, for some of his materials were of the kind to try the mettle of the best picture constructor.

"Montenegro," a tea-pot principality, is the locale of the story. Its characters move like the figures in a McCutcheon novel: its villains are equally ferocious and heartless. "Fine" will give the sense of these hereditary aristocrats in all their actions, excluding, of course, the element which is concocting the revolution and trouble. Americans take the part of Montenegrins, and Rita Jolivet, a decidedly European appearing type, is the American girl. The Peters brothers are manly looking characters that will appeal to American audiences. As to Miss Jolivet, the question—"has she adapted her art to the screen?"—"does she photograph well?" may be answered affirmatively. She makes a pleasing if not excessively dramatic figure. Los Angeles exteriors are pretty enough for the most exacting and *Lasky* interiors may likewise be suited to the most particular taste, but even then an absence of European atmosphere may be noted in the settings.

Preliminary to the kidnapping, scenes are introduced to acquaint the audience with the two brothers, the elder for his king and the other for the dual empire. The latter, having recklessly spent some money entrusted to him, plans, in mercenary manner, to marry the American heiress. His brother kidnaps her, marries her and holds her captive until such time as the younger brother shall have been put out of the way—not that he loves the girl, but that he wants to keep her money away from the revolutionists. A preliminary climax ensues where he captures her in the mountain passes and forces her to wed. Subsequent developments show her the noble character of her husband and the real make-up of the younger brother from whom she was saved. When the latter, after a kidnapping of the girl and her rescue, kills himself, her husband offers to release her from the legal contract—"it can be done in America," he tells her—but she prefers to remain. F.

"THE BREATH OF ARABY"

Four-Part Broadway Star Feature Written and Produced by Charles L. Gaskill for the Vitagraph Company.

Clothilde ..... Helen Gardner
M. Chevassat, her father ..... L. Rogers Lytton
M. De Launay, their mutual friend, J. Herbert Frank
Capt. Thurstain, explorer ..... Paul Scardon
Ahmed Hasman, rich Persian ..... Templer Saxe

That the Board of Censorship has condemned one of the finest four-part films yet produced, and spoiled it while still allowing enough to be seen that one may judge, seems certain. Although it would, in its present form, be impossible to more than surmise what the moralists have forbidden us the pleasure of seeing, it is still strong enough to prove that the Gaskill-Gardner combination has risen to its greatest heights in a really wonderful artistic achievement that those not quite so high in thought attainment will be equally able to understand. The way lies through a setting of Orientalism, acted by modern characters, such as we have seen, and the Board has passed many times each month. This being the best example of its kind, however, was prohibited altogether, but finally, with the understanding that Mr. Husband was to be called "Father" and thus necessitating long inserts to explain his lover-like actions and also to cover the loss of some, if one may judge by the rest of the play, delightful scenes which Helen Gardner spent together with her lover, it was permitted to stigmatize itself fore and aft. Really, you should see "Father" chase "Daughter" up the steps and finally kiss her hands.

What Charles Gaskill did design, we imagine, was the best story he ever wrote and the most stirring ending possible. He also staged it superbly. No more vivid picture of a passionate, plotting woman has ever been produced and no one more appropriate for the part than Helen Gardner could be found. It is reality a consummation of this clever author-producer's art in which, given his usual free rein he went, in the vernacular, the limit in dramatic effect. To properly understand the play one must know Helen Gardner's sinuous charm. She is given every chance to show the havoc a designing woman may bring about. One must imagine her deceiving her husband, cajoling and captivating at will that she may travel the path her heart has chosen. That she should compromise a mutual friend and bring about a duel between her husband—that is, "father"—and his best friend seems not out of keeping with her character. While the duel is being fought she contrives to win from an admirer—a Europeanized Oriental—the last drop of the "Breath of Araby," whose power is to arouse love in the person on whom it is poured. With such a weapon in her hands, with the deft gestures of her hands, with movements that bear their full meaning, she is carried through scene after scene of either Oriental splender and setting or momentous personal encounter. Madame Clothilde is one woman against many men, but the odds are no apparent handicap.

Mr. Gaskill has also gone the limit in lavish interiors. The garrets must have been ransacked of their last Indian prop for the scenes are full, and moreover, they stand out in high relief. On the other hand, simplicity sets off his characters; a mirrored hall piece, a pair of screens, or a single cabinet often sufficed. His settings have always, at their best, been a psychologic part of the plot itself and this is an excellent example of this higher picture art.

Suddenly, after the duel in which the mutual friend was killed by her husband, she decides on a more direct way of compelling the man she cherishes, and writes him to meet her in a restaurant. It is most sudden, because up to this time we have been given no indication of the man she was after, but it turns out to be the explorer, an American, by the way. Possibly the necessary scenes were elided. To convince her that his heart is not in this game, he agrees to the meeting and they converge on the luxurious private restaurant room, where, however, Mr. Husband ("Father," you know) has gone first, appraised at least of the reason for the duel and his, ahem, "daughter's" duplicity. Waiting there, he falls on the couch dead, a pistol in his hand at full cock, while a very polite French waiter covers him that he may sleep peacefully. Enter madame. She pirouettes about the apartment in full expectation of the love she is to awaken, then pours the precious drop on the recumbent figure. (Think what the censors have allowed; a daughter who will compel her own father to love her.) At this moment the explorer enters. She recoils in horror at her mistake, snatches the cover from the recumbent form. The figure on the couch rolls over, its arm extended, and the pistol shoots. He has killed his own wife, er, that is, his "daughter." F.

HOUSE PETERS AND RITA JOLIVET,
In the Lasky Feature, "The Unafraid."

GEORGE BEBAN AND BLANCHE SCHWED IN "THE SIGN OF THE ROSE."
Which Promises to Be One of the Biggest of Ince Feature Productions.

"WHEN WE WERE TWENTY-ONE"

An Adaptation of H. V. Esmond's Successful Play of the Same Name Featuring William Elliott. Produced by Daniel Frohman in Association with the Famous Players Film Company and Released March 29.

Richard Audaine, "The Imp." ..... William Elliott
Dick Carew ..... Charles Waldron
"The Firefly" ..... Marie Empress
Phyllis ..... Helen Lutrell
Peggy ..... Winifred Allen
The Trinity ..... Arthur Hoops, Charles Coleman, George Backus
Mrs. Ericson ..... Mrs. Gordon

Our fathers and mothers when they saw Nat C. Goodwin and Maxine Elliott in "When We Were Twenty-One" immediately proclaimed it a success and now that it has been picturised and shown upon the screen we of the younger generation have the opportunity to indorse the judgment of our forebears. That the comedy has suffered somewhat in the adaptation is apparent for while it gets off to a good start and has a strong finish the in-between part drags a bit. This is only natural for the plot is so simple that the working out of the story is readily comprehendible and whereas the play had the advantage of witty lines to bridge over the lack of action the picture must do without this able reenforcement. In one respect, however, the picture is superior to the play due to the omnipresent power of the camera. This is evident in the college football scene when "The Imp" after being laid out in a scrimmage gets up and wins the game with a sensational run down the field for a touchdown. It is a mighty good bit of picture production and has been staged in such a manner that it really looks like a big college game.

William Elliott was acceptable in the title role, although one did not become wildly enthusiastic over his portrayal and when the picture closed there was the wish that one might have been so fortunate as to have seen Nat Goodwin in this part. Mr. Elliott was most ably supported by a strong cast, the work of Marie Empress, Helen Lutrell, Winifred Allen and Charles Waldron deserving special mention. The settings and photography were of the usual standard put out by this company.

The story of "When We Were Twenty-One" is not cumbered by any great intricacy of plot. Four bachelors are called upon to raise an orphan baby boy and among other things they conceive the idea of betrothing him to the infant daughter of their housekeeper. The time then jumps twenty years and the boy is shown at college leading a more or less riotous life interspersed with athletics. After winning the football game he meets and falls in love with a dancer of questionable reputation and after his graduation marries her. The plot is complicated by two other love affairs and it looks very much for a little while as though every one was to lead an unhappy life on account of "The Imp's" impulsive and unfortunate love affair, but the woman runs away with another man and the seemingly wrecked lives find refuge in the harbor of love and connubial domesticity. E.

"THE COMMANDING OFFICER"

Four-Part Famous Players' Release for March 25. Directed by Allan Dwan.

Floyd Bingham ..... Alice Dovey
Colonel Archer, the Commandant ... Donald Crisp
Captain Waring ..... Marshal Neilan
Brent Lindsay ..... Douglas Gerrard
"The Queen" ..... Ethel Phillips
Colonel Bingham (retired) ..... Russell Bassett
The Sheriff ..... Bob Emmons
The Commandant's Orderly ..... Jack Pickford
The Children { The Boy ..... Francis Carpenter; The Girl ..... Olive Johnson

The way of the constructive critic is beset with producers, actors, a more or less righteously indignant author, and even the lowly scene cutter as well as others may rise up to explain that he—the critic—knows not whereof he writes, so that obviously in running the general studio gauntlet, in which a finely shaded responsibility must be meted out if the criticism is to be more than a review—the way, we repeat, is one of difficulty and one that may warrant the assertion that picture critics rush in where wiser men fear to tread. For "The Commanding Officer" is so obviously a fine film with just a little something the matter with it that we fear the indignation of the author, the contempt of the cast and camera man, and the petulence of the director, and dare not even mention the atmosphere lest the very trees rebuke us when next we meet in California.

Plainly the difficulty is not the story, as adapted from the drama by Theodore Burt Sayre, for his plot has in it all the elements of a first-class celluloid drama. We are at a military post. We see Floyd, the daughter of a retired military commander; we see also the present commander, a man's man, who may be expected to show great resistence to any passion such as love. The commander has a little boy and girl, left to him to care for, and needs a mother for them. The old soldier suggests his daughter, and as this young lady has tested the duplicity of the man who claimed to love her, she consents, and thereafter the children have, at least, a mother. The other man is the occasional consort of the woman "Queenie." He is also the rich miner who gave the young captain money to repay some debts on condition that he stop making love to Floyd, all of this of course prior to her marriage. Finally the other man is stabbed by his debtor while the girl is in the act of approaching his house, for her former lover holds a photograph she would not have her husband see. The husband believes his wife guilty of the crime and shoulders the blame. Floyd, quite innocent, thinks him the murderer. And lastly, in a riot between the soldiers and the Western townspeople, the woman "Queenie" is shot and tells the truth. This ends the complications as the events have made, the "mother" decides to become also her husband's wife. The play showed shooting scenes in the frontier saloon, a battle waged with the townspeople, and the tents of the military.

It is not so plain, however, that the work of the director was above the breath of criticism. His militia were a large contingent of men in khaki; his saloon was an unnecessary shambles after the "shooting up" by the bad man. Neither of these convinced quite as much as they should have, especially the militia, who did not seem to belong where Director Dwan had them. It also remains to be quietly whis-

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pered why, if the troubles occurred when guns spoke smokily, the interior of the commanding officer's home resembled an up-to-date Los Angeles bungalow in wood and fittings.

Neither is it so plain that the fault was due to the cast. Douglas Gerrard is a fine gentlemanly lead who has often delighted in leading roles, and whose sincerity and pleasant person is difficult to imagine as villainous at heart. Moreover, the fact that Marshall Neilan donned a soldier's uniform did not make him one bit less a boyish young man, and the same may be said of Jack Pickford. So that the responsibility for soldierly dignity and stern men is put squarely up to Donald Crisp, who in trying to appear stern failed to look romantic and seemed at times rather despondent at the entire turn of affairs. As "Queenie," Ethel Lloyd worked well, and Russell Basset as the retired colonel gives the best character presentment. The two children were at all times refreshing and natural. Alice Dovey was most deliberate in her acting, and seemed to enter better into the psychology of her part than her fellow players.

Frankly, the play is a pleasant way of passing an hour. If certain parts excite your ridicule, as they did ours, they will at least prove your attention. If the queer love story arouse your interest, your sympathy, your co-operation, then these actors will have accomplished their mission. F.

"THE THIRD COMMANDMENT"

A Three-Part Story in the Series Based on the Ten Commandments, Featuring Tom Moore and Marguerite Courtot. Written by Harry O. Hoyt and Produced by the Kalem Company for Release April 16.

Nell ..... Marguerite Courtot
Arthur Holly ..... Robert Ellis
Jean Roth ..... Tom Moore
Cornwall ..... Richard Purdon
Pane ..... Warner T. Richmond
Hess .....

One can say with justice that this story is the best in the series so far. The point of the story is that a man is convicted and sent to prison by means of a false oath, thus making its application to the third commandment, "Thou shalt not take the name of the Lord thy God in vain." Barring a slight confusion in the opening scenes it is an interesting story, well produced and capably acted.

A young man wins the affections of a young girl in a boarding house and they announce their engagement. On the way to a saloon in company with two other men in the house to celebrate the happy event one of the men is shot and killed by a thief. The disappointed rival for the girl's hand fixes the evidence so that the successful lover is arrested and at the trial convicted by false testimony. A cousin of the murdered man, his double in appearance, appears, and by working on the conscience of the perjurer, at last forces him to confess. A street fight, culminating in a dive, serves as a means of discovering the real murderer and the picture closes with virtue triumphant and the happy lovers united. H.

"THE MAN WHO FOUND HIMSELF"

A Five-Part Adaptation of George Broadhurst's Drama "The Mills of the Gods," Featuring Robert Warwick. Produced by the William A. Brady Picture Plays, Inc., and Released Through the World Film Corporation, April 5.

James Clarke ..... Robert Warwick
Frederick Peyton ..... Paul McAllister
Ray Hudson ..... Douglas MacLean
Catherine Hudson ..... Arline Pretty
William Hudson ..... Charles Dungan
Emily Clarke ..... Ruth Finley

A simple exposition of a man who sinned and who in the end decides that taking the consequences for his act and serving the balance of his prison term is the easiest form of punishment. There is nothing very remarkable about the picture, the story is simple with little dramatic intensity, while the settings, photography and acting are good.

It is hard to pick out any one or two members of the cast for special mention for the work of all was consistently good. Robert Warwick in the stellar role was acceptable in every way and gave a good interpretation to a character that did not call for a great deal of acting ability. And this may be said of every other member of the cast. The settings were good and true to the demands of the story.

James Clarke is the cashier in a wholesale grocery house who peculates in order that he may send his consumptive sister to Colorado. A fellow clerk discovers his peculations and blackmails him. The theft is eventually discovered and Clarke is convicted. While on the witness stand he receives a telegram saying that his sister has died from shock on receiving news of his arrest and he then implicates his fellow clerk. They are sentenced to five years in prison, but Clarke manages to escape when a company of moving picture actors visit the prison for the purpose of taking some prison scenes. Journeying to a strange city he finds employment and soon rises to a position of trust and responsibility, incidentally falling in love with his employer's daughter. His fellow clerk after serving his term traces Clarke and again blackmails him. Clarke stands it for a short time and then confessing resolves to go back to prison and serve out his time. The girl promises to wait for him and there follows the usual happy ending. The picture was directed by Frank H. Crane. H.

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By WILLIAM LORD WRIGHT

Gentle Spring is here
O hear my joyful lay!
Gentle Spring will be my subject
For a gripping Photoplay!

Eugene Mullen, of the Vitagraph staff of writers is a successful writer of photoplays. It is rarely that he breaks into print but when he does, he invariably has something interesting to relate. We give the center of the stage to Mr. Mullen: "In accordance with the special invitation tendered through your always interesting column in the MIRROR relative to inviting opinions on a letter writteen by a Mr. Stanley G. S. Palmer, I am breaking a silence of three years spent in earnest and conscientious efforts in photoplay writing, to burst forth into print for the express purpose, solely, of disagreeing flatly with some of Mr. Palmer's sentiments. Mr. Palmer appears to be a staunch adherent in the cause of the 'famous authors' stories for motion picture use. My experience compels me to admit a painful deficiency in the matter of waxing enthusiastic over the emanations that are to be traced to the minds of some of our present day 'famous authors', who essay to write motion picture stories. These gentlemen, on the strength of their fiction successes entirely, and the commercially valuable name attained thereby, submit stuff to our leading manufacturers that is often so inexpressibly bald in treatment, childish in theme, and senile in conception that the men into whose hands their attempts pass frequently express open disgust. Bluntly, there is a class of picture fans, and I am confident they are a large majority, who have always appreciated the past work, and who keenly follow the pictures of, such well known and thoroughly trained, equipped, approved, tried and experienced picture writers as Emmett Campbell Hall, Leo Dougherty, Frank E. Woods, Giles R. Warren, George Terwilliger, Charles Gaskill, Edward Montagne, Doland Buchanan, Marguerite Bertsch, Shannon Fife, Mark Swan, William E. Wing, Russell Smith, Phil Lang, Philip and Lloyd Lonergan, E. W. Sargent and a host of others too numerous to mention here.

• • • •

Too Small Credit.

"Mr. Palmer passes lightly over the adapter's part in arranging stories for the screen," continues Mr. Mullen. "His experience in this direction must be limited, or he would know that it is immeasurably more difficult to take another man's work and adapt it to the peculiar requirements of the screen than it is to build upon a theme conceived in one's own brain, that it entails an amount of energy and resourcefulness at times nerve-racking in the extreme. All too little credit has been given men and women, who have picturized famous plays and books for the screen. Admitting that comprehensive, technically flawless and at times even intelligent picturizations have been few and far between, a really meritorious piece of work in this connection should receive due and proper credit. The writer has heard people remark, upon leaving a theater after an especially effective film production, that they enjoyed the picture a great deal more than the book, or the play. Why? Ten chances to one because a specially ingenious manuscript may have been constructed that added little scenes and touches that exemplified the motives of the characters in a different way than that described by the original author, without actually getting away altogether from such motives or actions as originally presented. The writer has successfully applied such practices to picturization, notably 'The Christian,' and 'Vanity Fair,' both works rambling, almost incoherent stories, whose threads of continuity are not knitted together so closely in their original form as to be transcribed accurately without alteration in some form or other, which necessitates the adapter creating new business, scenes, sometimes a series of scenes, sometimes new characters, to help in the transition. And since he creates new material thusly, he is entitled to and should receive some respect and mention, if not at times, actual co-authorship."

• • • •

Makes An Appeal.

Mr. Mullen continues: "If we men in this business, those of us whom I have mentioned above, to whom I now appeal, as well as others (whom I have omitted to mention through lack of space only) who have striven conscientiously in the past to forge ahead and achieve results, are never given the opportunity to get away from 'carpentering' and bolstering up weak-kneed contributions from alleged 'famous authors,' how are we going to show our friends the loyal picture public, the things they are eagerly waiting for, and the stuff we know we can give them? Originality should be the war cry of the motion picture writer of to-day, of every writer who has cut a niche in the motion picture hall of fame for writers. . . . As to Mr. Palmer's summing up in effect that 'the film producer owes much to the 'famous author' from whom the story originally comes, and without whom the play would never have been produced,' I must disagree with him in so far as to state that the film producer owes nothing to the famous author since he, the film producer, managed to exist and thrive very comfortably before the clinking of the shackles had made the advent of the 'famous author' in the motion picture field a sad possibility; and the manufacturer would continue to thrive, just as comfortably and successfully in the horrible contingency of the 'famous author's' threatening to withdraw from the field. Incidently, the manufacturer would be better off if he did, since it would give fresher mindz, men who are ambitious to write big stories for the screen, stories that are essentially *motion picture stories*, men who have studied pictures exhaustively in the past, who have already in the face of numerous difficulties contributed something worth while, the chance for which they are longing, and which is rightfully theirs, the chance—and let us whisper in closing—the accompanying cash that would inevitably accrue to those deserving."

• • • •

And In Closing.

And in closing the debate between Messrs. Palmer and Mullen, we might add that it is high time that the famous author becomes worthy of his hire. He receives the money for the novel, his name appears on the screen as author of the film version, and the man who takes that novel, tears out the word pictures, and the dialogue, and the rest of the padding, whips it into scenario form and makes a *story* out of it—that man does not receive the credit rightfully due him. Like Mr. Mullen, we have read many of the 'famous authors' scripts. Nine times out of ten when the novelist attempts an original scenario the result is pitiful. Worse yet, he is frequently so egotistical that no one dares tell him that he cannot accomplish in a moment what writers have been working toward for years, namely, the art of turning out a good working script. Mr. Mullen is well qualified to give forth the above dissertation. If he were not, we could ill afford the space so cheerfully given his arguments. The Vitagraph characterisations of "The Christian," "Mr. Barnes, of New York," "A Florida Enchantment," "Pickwick Papers," "Vanity Fair," "Lady of The Lake," etc., etc., are from his versatile pen, as are hundreds of original plots and stories. We repeat that his arguments are well put and it is high time that the "famous author" did his own work for the screen, or permit the adapter due credit for his skill.

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Vale, Good Old Standby!

That good old standby of the spoken drama of the thrills classification, namely, the mortgage and the shyster lawyer, are barred from pictureplay plots purchased by leading film companies. The mortgage plot was thought to have died a natural death in melodrama when the "papers" were worked overtime by the villain. Not so, Hortense, not so! With the advent of the motion picture play all the time-worn tricks of the spoken drama were lugged to the animated screen, and presented to the people as "new stuff." There was invariably the unjust travesty on the legal profession, the "shyster" lawyer, who held the mortgage on the old home farm, and who threatened to foreclose the same unless the farmer's beautiful daughter, in love with the honest young husbandman on the adjoining "forty," was given to the said lawyer in marriage. The "shyster" lawyer, so-called, always appeared in an office in which there was a small safe in one corner, and he always visited the safe, produced the papers, and then rubbed his hands in fiendish satisfaction as he gloated over the documents. Certainly he met with a timely punishment, but in so doing the members of the legal profession were frequently presented in an unfavorable light. The Script Editors are refusing to buy mortgage plots any more and it is high time. So mote it be!

• • • • •

Hall of Fame.

Luella O. Parsons has been appointed Editress of the Chicago *Herald Photoplay Page*, and is also editing a scenario page in that newspaper. She knows her business.

A. Van Buren Powell has become Editor of *The Photoplay Author*. He has resigned as script editor for Colonial Motion Picture Company. We remember when Van used to write poetry. Now he writes good photoplays.

Raymond Schrock is the latest editor for Eastern Universal, succeeding Anthony Pful Kelly, who goes to the Peerless Film Company.

Arthur Leeds, who has joined Edison as Scenario Editor will conduct the "Thinks and Things" column in *The Photoplay Author*.

Herman E. L. Beyer of the keen eye and trenchent pen, has been publishing a wealth of timely photoplay news in recent *Town Talks*.

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Army and Navy Men.

Lanier Bartlett, of the Selig Polyscope Company staff of writers, in a recent interview published in the Los Angeles *Times*, says he knows of a bank clerk who always seems to see the dramatic side of his work, and knows of a lawyer who also possesses the dramatic sense, and who embodies in his plays the dramatic scenes which he views daily. "Army and navy men also send good ideas," said Mr. Bartlett. "They are not well worded always, but they have the vital spark of life which can be easily whipped into form for the screen. Another class who are often successful, and whose work is often in acceptable form, too, is the leisure class of women who devote themselves to study, thought, and observation of life instead of to society. I believe I may almost say that these are the best." It is the dramatic sense and the power of observation that count in the end. There are dramatic scenes and stories in almost every walk of life for those who have to hear and eyes to see.

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The Cutting of Film.

Cora Drew, actress and authoress, writes: "Do you get many letters regarding the cutting of film? I hear a great deal about it. It seems to be a craze with a few who know anything about 'the story' to cut out all characterization and sacrifice a laugh or a bit that is of vital interest and, in my opinion, *a part of the story*. In a picture I saw run a few days ago the cutter, who is also a writer of scripts, said: 'Cut that and get down to the story.' It was held in by the director as he claimed he made it for a purpose and it was character that he was after in that part. When I viewed the film in a theater that very bit got a laugh of approval. It was not apart from the story by any means. That, in my estimation, is what ails half of the stuff we see on the screen. To cut to 1,000 feet—'to get down to the story'—taking all the life, pretty touches, etc., out to make a bare, dry, story that one never goes to see twice because there is no touch of nature, the story appeals merely as a story, cut and dried as a literary production." Anyone else having a few remarks to make anent the Knights of the Gladsome Shears?

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The Market Basket.

Universal is out of the general market and will not read scripts until future notice.

The Selig Polyscope Company is not buying scripts at present being overstocked. It is useless to send manuscripts to this company.

The Essanay Film Company is not catering much to the outside market.

She Writes Synopses.

Elisabeth R. Carpenter writes synopses only. In a recent letter to this department she says: "I have sold on an average more than three scripts a month during the past year. I am feeling very happy for it seems to me that I have really become a photoplaywright, not near, but real! You have said sometimes: 'Keep at it, you will get there' and I believe you will now admit that I am there. Eighteen sold the past year were to Vitagraph and the others have been taken by Lubin, Edison, Biograph, American and Gaumont. I am resting a little now but I shall soon begin on the photoplays with renewed zest. I love the work. It seems very wonderful to me to think I have the power to create these plots, to keep it up day after day, and to be suiting first-class companies." A year ago Miss Carpenter was discouraged. She was informed that just everyday synopses were not wanted by any company. We informed her that if she could furnish original ideas she would arrive. During the past year she has been selling nearly one idea a week.

• • • •

Selecting the Scripts.

An exchange prints the following: "The recent disbanding of its 'own scenario department' by a big photoplay concern and the proposed 'following suit' by another, may eventually result in the 'own scenario corps' being done away with by all the established organizations making weekly releases. In one concern, the personal desire of one man to handle all the scripts and write them after his own fashion, or wishing to give his ideas first call in spite of merit which any of the submitted scripts showed, resulted in an edict going forth that the scenario chief and writing cohorts would have to find new jobs as the 'outside script' must always be considered. It now looks as though there would be little of the 'written stories by our own editors' in the future. The job of the script editor hereafter with about three concerns will be to inspect the manuscripts submitted and sift them out accordingly. When this is done and the 'chief' thinks they are fit for his company's production that will settle it." We do not know just what companies are alluded to in the foregoing, but we do know there will be a greater demand than ever before for the work of the "outside" writer. There must be new blood, new ideas, injected into any organization if that organization is to continue lusty. It is true there have been many and varied editorial changes, retrenchments, and other innovations experienced in Filmland recently. More are yet to come. Many of the so-called "staff" writers have fallen by the way side. It has been finally discovered that their work has assumed a sameness, a machine like regularity as to plots, that has become tiresome to the public. New ideas, fresh ideas, and new methods of presentment, are urged. And stick a pin in this forecast. The writer who has been biding his time and is able to turn out big feature stories is coming into his reward before many moons.

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Original Work.

The film manufacturer can buy a copyright on a book or story for filming purposes and have the stories adapted into photoplays. The "outside" writer cannot adapt a copyrighted book or novel and sell it unless he or she first buys the right of photoplay adaptation from the original author of said copyrighted novel or magazine story. This little intimation will serve as the answer to about sixteen inquiries.

• • • •

Believing that it would be of benefit to the authors who were contestants in the recent MIRROR-Edison Contest, and at the suggestion of an editor, we provided the managers and scenario editors of the leading film companies with the names of the contestants, the purpose being to place the editors in touch with those worth while authors, and to enable the writers to receive all announcements of scenario wants and changes of policy from the manufacturers. Unfortunately, it would seem that some of the recipients of this list have abused the privilege, and the names have come into the hands of those for whom they were not intended. In view of THE MIRROR'S *continued hostility to fake correspondence schools it should not be necessary to reiterate that we are not giving our approval to any such schools, and that any attempt to convey the impression that we have done so is false.*

LUBIN

PRESENTS

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REVIEWS OF LICENSED FILMS

The Outlaw's Awakening (Essanay, March 27).—G. M. Anderson and Myrtle Stedman are featured in this simple story of the West, in which an outlaw on receiving news of the immediate arrival of his wife and baby gives himself up to the sheriff and on his promise to lead a decent life is given his liberty. A Mexican holds up the stage and the outlaw is accused of the crime and captured, but escapes. He is again about to take up his old life against the law when he finds his baby, which has wandered away from its mother, and the sight of the child and the woman he loves serves to keep him on the straight and narrow path. E.

Si and Sue, Acrobats (Lubin, March 27).—A spill-ful comedy written by A. E. Hotaling, in which a country girl and boy with an ambition to go upon the stage practice acrobatic stunts with some ludicrous results, finally journeying to the city and obtaining a position on one of the many vaudeville circuits. Funny in parts. On the same reel with it "Harvest Wash Day." E.

Count Hannerowl (Edison, April 28).—Will Louis, Edison's latest dramatic acquisition, has been assigned the task of placing a comedy on the screen which concerns a count, real enough to win the love of the ladies from the young American lads. The latter devise a way and get a street cleaner to act as a count. The deception works and his Italian manners, which all society is at pains to copy, are among the funniest moments in the play. To end it satisfactorily as well as with force, and to get rid of the "count" who also makes himself a nuisance, they get his wife and kids. In spite of this familiar situation, new blood will generate new laughter and the result is quite satisfactory. Allan Davis is the author. E.

Two Women and One Hat (Selig, April 2).—A little philosophy on the theatre effort, which two women covet, and some philosophy therein inherent in the rather dimple means for furnishing a part-reel with entertainment and in the elemental aspect of its women, with truth. Of course, they wish the same hat, one gets it, and all friendship ceases. They ruin each others dresses in their catfish behavior, and the burden of the quarrel rests on their husbands, who have to buy them new wardrobes—after which they are friends again. On the end of the reel are a few scenic hundred feet, entitled "Scenes in Manila," in which the crowded streets and pretty scenery mean more than the usual scenes of this kind, because of the proprietary pulmation which arises at the perspective of our tropical possessions. F.

The Heart of a Waif (Edison, April 24).—A pleasing little character story written by Richard E. Hull, showing that the heart of a young child is always open to forgiveness irrespective of the magnitude of the injury which it has suffered. A farmer and his wife adopt a waif from the orphan asylum, and treat the child so cruelly that it runs away. While sleeping in the woods overnight it hears two tramps planning to rob the farmer of his savings and forgetting the wrongs it has suffered warns and saves the farmer. A pretty, charming story well told and exceedingly well acted by Edith Peters, a child actress, who is natural without being precocious. Directed by Charles Seay. E.

A Foothill Problem (Biograph, March 27).—An uninteresting and tiresome Western drama in which a young girl whose brother treats her cruelly flees with a stronger man, who is also of the brute variety. She seeks refuge with a lonely prospector and later the brother and the brute stranger kill each other in a fight. The girl and the prospector fall in love and it is to be hoped that she at last finds happiness. E.

The Theft in the Night (Lubin, March 29).—Either aphasia or amnesia forms the theme of this story written by George W. Terwilliger and featuring Hal Metcalf and Orral Hawley. A wealthy young man loses his fortune and his fiancé at one blow, and is about to commit suicide when a burglar enters, and after hearing his story, compels the rocket shop keeper, who swindled him of his money, to return it, and forces the girl to reconsider her decision. It develops later that he is the brother of the girl and has been quarreling with either of the two affections mentioned in the opening sentence. Hearing the name of the man who had also swindled him and seeing the picture of his sister brought back his memory. E.

The Clam Shell Suffragette (Selig, March 26).—A ballroom farce comedy written by William B. Wize, dealing with a time before history began when our female ancestors had Junoesque proportions and Amazonian strength and initiative. Exceedingly funny in parts showing what is alleged to be the birth of the suffrage movement when prehistoric woman outlined her rights and insisted on observance and enforcement by the might of her strong right arm. E.

Swoodle Learns to Ride (Essanay, March 26).—Another one of the series of comedies in which Wallace Berry masquerading as a female servant girl supplies some of his inimitable humor. In this case he tries to learn to ride horseback and he can assume more ludicrous postures on the back of a horse than would seem possible. It might be remarked that it was a mighty patient horse with a calm, equitable temper otherwise Mr. Berry might not have lived to appear in another comedy. The picture drags toward the end and closes without a fitting climax. E.

Hearst-Selig News Pictorial No. 24 (March 26).—Interesting news events of the week, including a man swinging on the Sarpolo of the Prudential Insurance Company Building, Newark, N. J., to win a wager; fire which destroyed the celebrated Moulin Rouge in Paris; three girls starting on the long hike from Chicago to the Panama-Pacific Exposition; the New York Giants in the training camp at Marlin, Texas; the rescue squad of the New York Fire Department; German troops marching to the trenches in Russian Poland; German field kitchens feeding troops at the front; German soldiers drinking Russian tea in some of the conquered cities; cross-country chase with the hounds at the Cherry Chase Country Club at Washington, D. C.; the presentation of the portrait of Governor Major to the State of Missouri; Grace Darling, the Hearst-Selig reporter, leaving Panama; and Lincoln Beachey, the aviator, who was killed at San Francisco a few days ago, making one of his sensational flights. E.

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LIKE "SELIG SPECIAL"

Inquiries Pour Into Chicago Offices Concerning De Luxe Coast Trip

Inquiries are pouring into the offices of the Selig Polyscope Company concerning the trip to the "Selig Special" since the first announcement of the itinerary was made. Indications are that an unusually large number of film folk, from exhibitors to studio people, and the newspaper men will make the trip, which, with all expenses paid, will cost $128.

An itinerary has been arranged that will enable the guests to see practically all of the points of interest in the West, in addition to the two expositions. A contest is also being held for the purpose of securing a scenario idea that will be produced on the trip with the tourists as the players. Full details as to the de luxe trip and the scenario contest may be secured by addressing the "Selig Special" Editor, Selig Polyscope Company, 20 East Randolph Street, Chicago.

PETROVA LIKES SCREEN

Signs Contract for Two Years with the Popular Plays and Players Company

Madame Olga Petrova evidently likes motion picture work, for, after completing her first two pictures with the Popular Plays and Players Company, releasing on the Metro programme, she has signed a contract giving that company her screen services for the next two years. This calls for appearances in twelve feature photoplays. Madame Petrova has already been seen in "The Tigress," and will next make her bow in "The Heart of a Painted Woman," released by the Metro on April 19.

Madame Petrova's appearance in "Panthea," at the Booth Theater, will be remembered. She came to America to be starred at the ill-fated Follies Bergere, and later appeared in vaudeville. The Metro Pictures Corporation, handling the productions of the Popular Plays and Players, intends to release a Petrova picture every eight weeks.

SCREEN "MAY BLOSSOM"

David Belasco's Success Will Be Next Release of the Famous Players Company

April 15 will see the release of the screen adaptation of David Belasco's "May Blossom," produced by the Famous Players Film Company. In the strong cast chosen to present this historic drama are Gertrude Robinson, Russell Bassett, Marshal Neilan, Donald Crisp, and Gertrude Norman.

"May Blossom" uncovers an interesting page in theatrical history. It was originally produced by Daniel Frohman when he was manager of the Madison Square Theater, New York, and during its engagement Mr. Frohman engaged David Belasco as stage-manager of the house. The play was one of the biggest successes of the time.

NEXT SWEET FEATURE

The third feature in which Blanche Sweet will appear in under the Lasky management will be "Stolen Goods." This film drama is based on a successful play by Margaret Turnbull and is said to be extremely forceful. In addition to Miss Sweet, the cast will include House Peters, Theodore Roberts, Sydney Deane, H. B. Carpenter, and Cleo Ridgely.

A large part of the action of this drama takes place in Belgium and includes very realistic scenes showing conditions in the hospitals and the refugees' camps as they actually are at the present time.

VITAGRAPH PLAYERS RETURN

The Vitagraph company headed by Eleanor Woodruff and Darwin Kerr, which has been in Texas making a series of pictures, returned to New York last Friday.

ALONG THE PACIFIC COAST

(Continued from page 26.)

the most beautiful specimens of the kind adorning the under jaw of any elephant in the world. The Selig Jungle Zoo also has established another distinct record. There now are eighteen full-grown, royal Bengal tigers at the great studio, being the largest public or private collection of man-eaters in the world.

After a thorough investigation by Burns, Pinkerton, et al, we are prepared to deny that the Scream Club, in executive session, decided that our calibre entitled us to nothing greater than the title of janitor of that organization. It is found that one, Pope, of the *Telegram*, floated this rumor in hopes of ostracising us from the "400." We do not know what Mr. Pope's name was before coming to this country, but will endeavor to discover.

William Wolbert and his Kalem comedy company have closed at the Fleming Street Studio. This leaves but one director at work there.

Director Paul Powell and Reliance Company went to Santa Barbara by auto, to secure convent scenes for "The Nun," in which Dorothy Gish is being featured. But what is a 300-mile motor ride to this merry bunch?

Maibelle Heikes Justice, the well-known photoplay writer, is visiting Los Angeles for the first time. She is getting acquainted at the big Selig Jungle Zoo.

Dave Horsley is ready to begin picture making at his Bostock Zoo, on Washington and Main streets. He will put the remarkable Duplex camera of his invention into immediate use. Comedies first will be made.

Nick Cogley, jolly and more breezy than ever, has joined the Griffith-Mutual Studio as an added director. The veteran and Charley Clary are discussing old Selig days between scenes. Cogley's first picture is "Rose Leaves," a drama by J. A. Saxon. Cogley's entry maintains the full quorum of fourteen directors at the Mutual.

Sid Smith Frances to the Altar

Sid Smith, the Selig comedian and juvenile man, is endeavoring to curry favor with Ireland. It has just leaked out that Sid walked Miss Ruth Beckman to the altar on St. Patrick's Day, and now is occupying a pretty bungalow in the western section of Los Angeles. The bride is a Portland, Ore., beauty. Since the juvenile began playing an important role in the "Ne'er Do Well," he has branched out in several directions with much nerve.

Smiling Virginia Kirtley has joined the R. and R. Studio. Fortunate studio!

Francis Ford and Grace Cunard are to put on a new series at the "U." It is "The Broken Coin," a costume affair.

Harry Pollard, Margaret Fischer and American company visited Los Angeles for scenes in their coming four-reeler.

William D. Taylor, producer for the Favorite Players, was floored by a falling plank, but found his skull intact.

Director McGowan Is Recovering

Kalem Director J. P. McGowan has almost recovered from his injuries, although he has directed continuously since suffering a broken pelvis bone. Helen Holmes continues to encounter "hazards" of the railroad kind.

Stella Razeto, the Selig leading lady, is recovering at this writing. Vivian Reed played with Director E. J. Le Saint's company, while Miss Razeto was ill.

Phillips Smalley and Lois Weber have returned to their former studio home, the Universal. They will produce multiples.

Richard Willis is putting "Mr. Grex of Monte Carlo" into photoplay shape for Carlyle Blackwell. The latter is getting in shape for the part by working in the gym.

Belle Bennett writes that she is coming to Los Angeles unless the Middle West holds her unexpectedly. She is said to be at training weight.

Elmer Booth has turned down a stage offer. He says California and the films for him.

Friends surprised Adele Lane with a prettily-decorated dressing-room when the leading lady appeared at the Universal to enter work there.

Edna Maison writes pensively that riding camels around the desert near Oxnard "makes us both thirsty."

Vivian Rich, of the American, began her stage career when a child.

Fifteen babies will be seen in the Ince-ville production, "The Reward." Bessie Barriscale is the star.

R. A. Walsh is filming the magazine story, "The Comeback," by J. A. Tiffany. It will be a Majestic release.

Director E. A. Martin is making the great battlefield scenes of "The Hideous God, War," to be a Selig feature. Modern machines of death-dealing power, never before shown on the screen, are included.

W. E. WING.

JOSEPH HARRIS AND VIRGINIA KIRTLEY,
In "Persistence Wins," an American Beauty Picture, Released April 13.

JESSE L. LASKY
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DIRECTOR RANOUS DEAD

William V. Ranous, one of the pioneer Vitagraph directors, is dead at the California studios of the company, according to word received in this city last week. Mr. Ranous was about fifty years old, and is survived by a widow.

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CONCERNING "THE BREATH OF ARABY"

A NOTE BY THE AUTHOR

Motion Picture Editor,
DRAMATIC MIRROR.

Dear Sir:

I trust I may be pardoned for making a short statement concerning the story of "The Breath of Araby," a four-part picture now showing at the Vitagraph Theater. It seems to me that I am quite justified in informing my friends and the motion-picture public generally that the story, as expounded by the interscriptive matter as shown, is absurd and highly idiotic only that the eyes of the National Board of Censors (so-called) might not be offended. In compelling, as the Board has compelled, a complete change in the relations of the characters, the Board has accomplished three important details. First, and most important, they have shown that the Board is totally devoid of common-sense, that it is capricious and wholly inconsistent in its dealings with picture producers. It might even be shown that the Board is not above maliciousness. The second thing accomplished is the almost total destruction of what I honestly believe to have been a work of art, the ultimate effect of which must have been only highly moral and enlightening. Indeed the Board has turned a sermon on morality and decent living into a debauch of senility and indecency. The third fact established by their arbitrary hand is that they should be disbanded and sent home to attend their own little children. There is absolutely no use for their existence unless it be that the "manufacturers" are brainless.

The general fact is that the question of censorship concerns *authors*—not manufacturers. The real authors at present contributing to pictures, and all other authors for that matter, should devote themselves seriously to the subject—for censorship of the sort here considered is a new thing in this land of the brave and the free. A motion picture drama is just as much a publication as a printed novel. Had not the men who were floated in upon the first waves of chance not called the production of picture-drama an "industry," and had instead given the work its proper appellative, a vast amount of needless and most unnecessary trouble would have been avoided. For one thing, a picture drama in manuscript would have some standing in the law even as it is written.

I beg all who ever see "The Breath of Araby" to ignore the "titles" entirely. The picture as produced will tell its own tale to those of understanding. The others are of no importance. The character of "Chevasnut" is the husband, not the father, of the woman "Clothilde." The character "De Launay" is her discarded and jealous lover, not a supplicant at her "father's" feet. Remembering this, there is very little need for interscriptive matter, and, with an exception here and there, none was written by the author except to heighten the color and atmosphere of the play.

Very respectfully,
CHARLES L. GASNIER.

April 1, 1915.

LICENSED FILMS

Lotta Coin's Ghost (Kalem, April 29).—One of the best of the series of comedies featuring Lloyd V. Hamilton and Rae Duncan that, irrespective of its humor producing qualities, has a wonderful bit of moonlight photography, showing the ocean in all its grandeur breaking on the beach. Ham and Rae enter a house for the purpose of stealing a valuable diamond necklace, and after breaking all the crockery in the place, blow up the safe, only to find a loaf of bread. They are calmly eating this when the girl owner of the necklace comes dressed as a ghost and the two burglars make a hasty exit through the window, Rae becoming entangled in a sheet, and this only serves to scare Ham the more, and they end up by running straight out to sea in the midst of the wonderful bit of photography already mentioned.

The Girl Engineer (Kalem, April 17).—An episode in the Hazards of Helen Railroad series that is not quite as exciting as some of the others that have gone before. The story deals with an attempt to substitute two carloads of poor ore for two cars of a far richer grade, the sale of a gold mine depending on the success of the nefarious plot. Needless to say, it is frustrated by Miss Helyon, who, in order to make her escape, is compelled to run away with a freight train, we might add that she looks very attractive in overalls.

The Haunted House of Wild Isle (Kalem, April 24).—A well-written and well-acted short story with plenty of excitement and with the scenes well selected. Written by William E. Courtney and produced in Santa Cruz, Virginia. An island near the mainland is supposed to have a haunted house, in which the ghost shoots at intruders with a shot gun. An author receives an invitation, and finds the supposed ghost to be a crazy man. In the fight which follows the crazy man receives a blow on the head which restores his reason, and it develops that he is the wealthy father of a young girl the villagers accuse of being a witch. Impersonating the father of the island in order to obtain control of the girl and her fortune, Jack is thwarted as the girl's lover and the crazy man is restored to his family. Jane Wilson, Robert D. Walker, and Harry Millards.

Hearst-Selig News Pictorial No. 22 (March 22).—Interesting events of current interest, including large flowers in full bloom in the city, in which two people were killed; the sailor raising sailing from Philadelphia loaded with food to relieve the famine in Palestine; new spring styles for women as shown by Lucile; Easter eggs in the White House; American cavalry entertaining the troops; giant guns in action; Easter bonnets; Secretary Bailey has new aeroplane stabilizer for use of the Italian Government; Chinese White Sox pitching an exhibition game in California, and the launching of the new superdreadnought Pennsylvania.

The Cattle's Bride (Selig, March 23).—An ordinary Western drama in which a young girl is forced by her father to marry an outlaw when her inclination is more to the schoolteacher on the cattle's trail. Immediately following the ceremony the bridegroom is ordered by the band to make his escape by throwing himself from a horse as if killed during a stampede. He is supposed to be killed, but when the girl and the schoolteacher return to the scene of the stampede they find the outlaw alive and well. The girl, of course, believes it was the schoolteacher who shot him, and he is cleared of the charge of murder.

The Mark of Vengeance (Pathé, March 22).—An unpleasant story, although the beauty of the settings and the acting of the principals is of the highest order. The story is one of revenge, a woman who has been wronged by a man seeking her vengeance by marrying his son. The son, who is a cripple, however, and a sweet character, is ignorant of his mother's cruel design. The mother's cruelty to the son, however, finally arouses his suspicions, and he leaves her. The mother, in the meantime, has become reconciled to the husband she has wronged, and when the son returns with his bride, a happy family reunion takes place. The mother's change of heart comes too late, however, to save the son's wife, who has been stricken with a fatal illness, and she dies in the arms of her husband. The settings are beautiful and the acting of the principals is of the highest order.

Cutey Becomes a Leading Lady (Vim, March 25).—A good comedy, with a clever idea and fairly well executed. Cutey, a stenographer, is in love with the leading lady of the company, and when the latter is unable to appear in the play, Cutey is given the part. Her ambition is to appear in a wedding scene with the leading man, and when the time comes she is overcome with fright and refuses to go on. The leading lady, however, and the leading man, who is a wealthy lumberman, are married during the performance, and Cutey finds herself in the position she desired. The acting is good and the settings realistic.

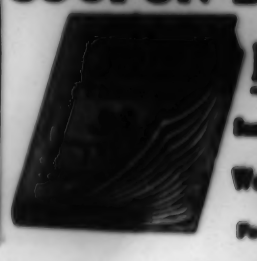
The Love Transgressors (Majestic, March 22).—A fairly good story, with a plot that will appeal to the average picture fan. Lord Lansdale, a young nobleman, is in love with Lady Ethel, the daughter of Lord Ashton, but is forced to marry Lady Gwendolyn, the daughter of Lord Ashton's friend, in order to save the family estate. Lady Gwendolyn, however, is in love with Lord Ashton, and when Lord Lansdale discovers this he gives her his freedom, and she marries Lord Ashton. Lord Lansdale then marries Lady Ethel. The settings were good and the acting natural.

The Power of the Purse (Selig, March 27).—A mighty good story, with a plot that is interesting and exciting, and in which the suspense is well sustained. A civil engineer and his assistant are working in an Arizona canyon. A Mexican attacks and nearly kills the engineer, and while the engineer is delirious from fever the Mexican is able to get his wife and daughter to withdraw their money from the bank. As a means of defeating the engineer the Mexican has started numerous dynamite mines which are to be exploded by means of push buttons in a switchboard. The daughter is away from the house when the attack occurs, but succeeds in exploding the mines by shooting at the push buttons with her rifle. The savages are frightened and flee in terror. Well staged and well acted throughout.

The Man in Motley (Essanay, March 30).—In this drama society is shown in its true colors by the contrasting of the lives of a society girl and a poor girl. The extreme perversion and lack of all principles would have been left out of the story entirely if the director had realized the real character of the man in motley, who, after the first scene, is seen only in the background. From all gallery points of view the picture is a failure.

Custody (Essanay, March 30).—In his home among the hills of Kentucky Jim Bolton is happy with his wife and child. Jim is a moonshiner, and when the revenue officers arrive to arrest him he kills one of them. Jim is sentenced to prison for life, and his wife, unable to bear the disgrace, commits suicide. Their child is taken to the home of Jim's sister, who is a strict member of the church, and who brings the child up in the fear of God. Years pass, and the child grows into womanhood, and falls in love with a young man who is a member of the church. The young man's father is the prosecuting attorney who sent Jim to prison, and when he learns of the love affair between his son and Jim's daughter he forbids the young man to see her. The young people, however, meet secretly, and when Jim's daughter is about to become a mother she is turned out of the house by her aunt. Jim, who has escaped from prison, finds his daughter in her distress, and takes her to his home in the hills, where she is reunited with her husband. The acting of the principals is of the highest order, and the settings are beautiful.

COUPON BOOKS



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FEATURES ON THE MARKET

PARAMOUNT FILM CORPORATION

DATE	PRODUCER	PLAY	STAR	REELS
Mar. 1	Lasky-Belasco	A Gentleman of Leisure	Wallace Reinger	5
Mar. 4	Blaney Co.	Hulu G	Kathleen Anderson	5
Mar. 8	Bosworth	Captives of Kitty	Elsie Janis	
Mar. 11	Famous Players	The Commanding Officer	"	4
Mar. 15	Lasky-Belasco	Governor's Lady	Edith Wynne Matthison	
Mar. 18	Bosworth	Sunshine Molly	Lois Weber	
Mar. 22	Famous Players	Are You a Mason	John Barrymore	4
Mar. 25	Famous Players	My Lady Peggy	"	4
Mar. 29	Morosco	Pretty Mrs. Smith	Fritzi Scheff	
Apr. 1	Lasky	The Unafraid	Rita Jolivet	
Apr. 4	Famous Players	Pretty Sister of Jose	Marguerite Clark	5
Apr. 8	Fiction Pictures, Inc.	The Spanish Jade	Betty Bellairs	
Apr. 12	Lasky	The Captive	Blanche Sweet	
Apr. 15	Famous Players	The Tides of Barnegat	Charles Cherry	4
Apr. 19	Bosworth	Captain Courtesy	Dustin Farnum	
Apr. 22	Lasky	Snobs	Victor Moore	5
Apr. 26	Famous Players	Jim the Penman	John Mason	
Apr. 29	Morosco	Help Wanted	"	
May 3	Lasky-Belasco	The Woman	Rita Jolivet	
May 6	Bosworth	Little Sunset	"	
May 10	Famous Players	When We Were 21	William Elliott	5
May 13	Famous Players	Gambler's Advocate	Hazel Dawn	4
May 17	Bosworth	Betty in Search of Thrill	Elsie Janis	
May 20	Open			
May 24	Lasky	The Impostor	Valeska Suratt	
May 27	Open			
May 31	Famous Players	Seven Sisters	Marguerite Clark	4

WORLD FILM CORPORATION

Mar. 1	Frohman	The Fairy and the Waif	Mary Miles Minter	
Mar. 8	Shubert	M'liss	Howard Estabrook	5
Mar. 15	Lederer	The Fight	Margaret Wycherly	
Mar. 22	Brady	What Happened to Jones	Fred Mace	
Mar. 29	Shubert	The Arrival of Perpetua	Vivian Martin	
Apr. 5	Brady	The Man Who Found Himself	Robert Warwick	
Apr. 12	Shubert	Hearts in Exile	Clara Kimball Young	
Apr. 19	World	The Fifth Commandment	Julius Steger	
Apr. 26	California	The Lily of Poverty Flat	Beatrix Michelena	
May 3	Brady	Woman and Wine	William Elliott	
May 10	Shubert	The Butterfly	Howard Estabrook	
May 17	Harris	When It Strikes Home	Grace Washburn	
May 24	Brady	The Boss	Holbrook Blinn	
May 31	Calif.	A Phyllis of the Sierras	Beatrix Michelena	
June 7	Shubert	An Indian Diamond	Barbara Tennant	
June 14	Dyreda	Always in the Way	Mary Miles Minter	

WORLD FILM SPECIAL RELEASES

Feb. 17. In the Land of the Headhunters. (Curtis.) Six parts.
Mar. 3. Salambo, a Spectacle. Six parts.

PATHE EXCHANGES, INC.

Feb. 22. The Exploits of Elaine. (No. 9.) The Death Ray. Two parts.
Feb. The Blade of Wrath. Three parts.
Mar. 1. The Exploits of Elaine. (No. 10.) Two parts. The Life Current.
Mar. The Hound of the Baskervilles. Four parts.
Mar. The Pardon. (With Thais Lawton.) Three parts.
Shadows of Doubt. Three parts.
The Slim of Ignorance. (Balboa.) Three parts.
The Quality of Forgiveness. (Balboa.) Three parts.

GEORGE KLEINE ATTRACTIONS

Feb. Officer 666. (With Howard Estabrook.) Five parts.
Du Barry. (With Mrs. Leslie Carter.) Six parts.
Stop Thief. (With Mary Ryan and Harold Mactayer.) Five parts.
Mar. Who's Who in Society. The Commuters. (With Irene Fenwick.) Five parts.
The Woman Who Dared. (With Francesca Bertini.) Five parts.

PHOTO DRAMA COMPANY

Jan. Time Lock 776. (With Joe Welch.) Six parts.
Mar. Prohibition.

NONPAREIL FEATURE CORP.

Feb. Alice in Wonderland. (With Viola Savoy.) Six parts.

ITALA FILM COMPANY

Special. Cabiria.
Feb. Treasure of the Lonnata. Four parts. Julen Portel, Serpent. Three parts.

BROADWAY STAR FEATURES.

Feb. 12. Mother's Roses. Three parts. Dr.
Feb. 16. O'Garry of the Royal Mounted. Special. Three parts. Dr.
Feb. 27. A Daughter's Strange Inheritance. Special. Three parts. Dr.
Mar. 2. The Silent Plea. Special. Three parts. Dr.
Mar. 13. The Radium Thieves. Special. Three parts. Dr.
Mar. 16. From Headquarters. Special. Three parts. Dr.
The Juggernaut.
The Island of Regeneration. Six parts.

EDISON.

Jan. Fantasma. (With George Hanlon.) Five parts.

KALEM.

Jan. The School for Scandal. (With Alice Joyce.) Four parts.

LUBIN.

Jan. Eagle's Nest. (With Edwin Arden and Romaine Fielding.)
The Sporting Duchess. (With Rose Coghlan.)
Coming. The Valley of Lost Hope. (With Romaine Fielding.)
The Evangelist. (With Gladys Hansen.)
The Climbers. (With Gladys Hansen.)

SELIG.

Coming. The Carpet from Bagdad. Five parts
The Rosary.
The Servant in the House. (With Tyrone Power.)

WORLD COMEDY STARS.

Mar. 15 Richard Carle in The Dancing Beetle.
Mar. 22 Jef de Angelis in Health by the Year.
Mar. 29 Kathryn Osterman in Housekeeping Under Cover.
Apr. 5 Tom Wise in The Magic Bottle.
Apr. 12 Richard Carle in Opened by Mistake.

PATHE EXCHANGE, INC.

The Exploits of Elaine, No. 15. Two parts.
Ima Simp, Detective. Com. One part.
The Intelligence of Apes. Ed.
Pathe Daily News, No. 29—1915. Top. One part.
The Quality of Forgiveness. Dr. Three parts.
Gulf of Bones, Spain. One part.
Wiesbaden, Germany. One part.
Too Much Bull. Com.
Fjords and Mountains of Norway. One part.
Pathe Daily News, No. 29—1915. Top. One part.

LICENSED FILM RELEASES

Monday, April 12.

(Bio.) The Gambler's I O U. Dr.
(Edison) A Deadly Hate. Three parts. Dr.
(Ess.) A Night in Kentucky. Dr.
(Kalem) The Girl and the Bachelor. Two parts. Com.
(Lubin) Road o' Strife. Series No. 2. "The Face of Fear." Dr.
(Selig) Poetic Justice of Omar, Khan. Two parts. Dr.
(Selig) Hearst-Selig News Pictorial. No. 29. 1915.
(Vita.) The Jarr Family, Series No. 5. "Mr. Jarr's Magnetic Friend." Com.

Tuesday, April 13.

(Bio.) Lorna Doone. Two parts. Dr.
(Edison) His Sad Awakening. Com.
(Ess.) The Turn of the Wheel. Two parts. Dr.
(Kalem) The "Pollywogs" Picnic. Com.
(Lubin) Black Art. Com.
(Lubin) Cleaning Time. Com.
(Selig) Mrs. Murphy's Cooks. Western. Com.
(Vita.) Between the Two of Them. Broadway Star Feature. Three parts. Dr.

Wednesday, April 14.

(Edison) The Cook's Mistake. Com.
(Ess.) The Fable of "The Men at the Woman's Club." Com.
(Kalem) The Voice from the Taxi. Episode No. 12 of "The Girl Detective" Series. Two parts. Dr.
(Lubin) A Prince of Peace. Two parts. Dr.
(Selig) Ioie, the Christian. Dr.
(Vita.) His Phantom Sweetheart. Com.-Dr.

Thursday, April 15.

(Bio.) The Test of Sincerity. Dr.
(Ess.) The Bouquet. Com.
(Lubin) Rated at $10,000,000. Three parts. Dr.
(Mina) The Amateur Nurse. Com.
(Selig) Hearst-Selig News Pictorial. No. 30. 1915.
(Vita.) Strength. Dr.

Friday, April 16.

(Bio.) The Girl and the Matinee Idol. Com.-Dr.
(Edison) A Woman's Revenge. Two parts. Dr.
(Kalem) The Third Commandment. Three parts. Dr.
(Lubin) The Accusing Pen. Dr.
(Selig) The Strength of a Samson. Burlesque-Com.
(Vita.) The Love Whip. Com.

Saturday, April 17.

(Bio.) One Hundred Dollars. Dr.
(Edison) The Landing of the Pilgrims. Dr.
(Ess.) The Return of Richard Neal. Three parts. Dr.
(Kalem) The Girl Engineer. Episode No. 23 of the "Hazards of Helen" Railroad Series. Dr.
(Lubin) Just Look at Jake. Com.
(Selig) The Jungle Stockade. Jungle-Zoo Wild Animal. Dr.
(Vita.) Elsa's Brother. Two parts. Dr.

MUTUAL FILM RELEASES

Monday, April 12.

(Amer.) The Poet of the Peaks. Two parts. Dr.
(Keystone) Droppington's Family Tree. Two parts. Com.
(Rell.) His Bachelor Dinner. Dr.

Tuesday, April 13.

(Beauty) Persistence Wins. Dr.
(Maj.) The Little Matchmaker. Dr.
(Than.) The Moment of Sacrifice. Two parts. Dr.

Wednesday, April 14.

(Amer.) The Wishing Stone. Dr.
(Broncho) Shorty Turns Actor. Two parts. Com.-Dr.
(Rell.) The Job and the Jewels. Dr.

Thursday, April 15.

(Domino) The Sons of Toil. Two parts. Dr.
(Keystone) (Title not yet announced.)
(Mutual Weekly) No. 15, 1915.

Friday, April 16.

(Falstaff) The Actor and the Babe. Com.
(Kay-Bee) The Taking of Luke McVane. Dr.
(Rell.) The Light in the Window. Dr.

Saturday, April 17.

(Keystone) (Title not yet announced.)
(Rell.) A Man for All That. Two parts. Dr.
(Royal) When Youth Won Out. Com.

INDEPENDENT FILMS

The Gorges of the Tarn (Pathe).—One of the "Picturesque France" series, this part reel undoubtedly merits all the high adjectives that may describe its beauties as well as the manner in which the camera has reproduced them. Efficiency in European camera work seems to mean knowing how to reproduce scenery to best advantage. It is a magnificent river valley and gorge. Split with The Preying Mantis. F.

The Preying Mantis (Pathe).—A short natural history subject in which the ferocious insect is shown in every position, and finally actually destroying its mate, such is its ferocity in the mating season. The subject is split with Gorges of the Tarn. F.

Pathe News, No. 18 (March 3).—There is much of early spring smell news in this installment well photographed and arranged. South Carolina sends another relief ship to Belgium; Governor Walsh, of Massachusetts, receives callers in numbers; Cornell athletes practice running on a board track and baseball in the "cage"; the Kaiser "decorates" calling for their early training; A Boston and Maine passenger wreck in which the conductor was drowned; more views of the Prison Fair opening; an American food ship for Germany held in Plymouth; a present of war autos, by England's Motor Union, to France; Americans limbering up preparatory to taking the field if necessary; and, lastly, the animated cartoons by "Pictet," under the patented Bray process of making these pen figures seem human and animated. F.

Monkey Intelligence (Pathe).—A scientific study showing the remarkable intelligence of our alleged prehensile ancestors in which a gibbon and an orang-ou-tanz are used for illustrative purposes. E.

Ima Simp, Detective (Pathe).—This comedy is on a par with the others of this series. Ima Simp is the witness of an elopement, and thinking that he will receive a reward if he apprehends the recreant lovers gives chase. After a number of mishaps he overtakes them, only to find that the supposed wrathy parent was only striving to overtake them to congratulate them on their marriage. E.

Rosas, Spain (Pathe).—Well selected tinted views of this beautiful old historic city, showing the ruins of one of the cities founded in the early days of the Roman Empire and destroyed by the Saracens during the Moorish conquest of Spain. E.

Fjords and Mountains of Norway (Pathe).—Clearly photographed views of the wonderfully beautiful and rugged scenery of Norway, with the winding fjords hemmed in by towering rugged mountains. E.

The Stickleback (Pathe).—A colored part reel depicting this fish that makes its nest in a sea weed closup like a bird, in its various evolutions. The subject is split with Picturesque France, being some views taken of the Grand Morin River valley and A Religious Festival, the yearly celebration of a religious festival in India. Both these subjects are lithotone in color and with the first part of the reel forms a varied and beautiful thousand feet of film. F.

Pathe News, No. 21.—Well-photographed events of current interest including the inspection of the municipal workshops for the poor in New York city; wealthy American Indians negotiating the lease of their oil lands; the bridge across Randall's Island being built in record time; the German commerce destroyer, the Prince Eitel Friederich, as she appeared when entering Hampton Roads; condition of the Italian army showing its preparedness for immediate participation in the war and an animated cartoon by Bray. E.

Friday, April 16.

(Falstaff) The Actor and the Babe. Com.
(Kay-Bee) The Taking of Luke McVane. Dr.
(Rell.) The Light in the Window. Dr.

Saturday, April 17.

(Keystone) (Title not yet announced.)
(Rell.) A Man for All That. Two parts. Dr.
(Royal) When Youth Won Out. Com.

UNIVERSAL FILM RELEASES

Monday, April 12.

(Imp) The Streets of Make-Believe. Com.
(Joker) Skipper Simpson's Daughter. Com.
(Victor) Saved by a Dream. Three parts. Society-Dr.

Tuesday, April 13.

(Big "U") The Old Tutor. Dr.
(Gold Seal) Wild Irish Rose. Two parts. Rural drama.
(Nestor) A Mixed-Up Elopement. Com.
(Nestor) An Educational Subject on the Same Reel.

Wednesday, April 14.

(Animated Weekly) No. 162.
(Laemmle) When the Spider Tore Loose. Dr.
(L-Ko) Under the Table. Two parts. Com.

Thursday, April 15.

(Big "U") The Troubadour. Two parts. Western and Mexican Dr.
(Rex) A Man and His Money. Dr.
(Sterling) Playmates. Juvenile Com.
(Sterling) An Educational Subject on the Same Reel.

Friday, April 16.

(Imp) The Bombay Buddha. Three parts. Mystery. Dr.
(Nestor) All in the Same Boat. Com.
(Victor) Grand Opening of World's Only Movie City. Top.

Saturday, April 17.

(Bison) The Girl of the Night. Two parts. Human Interest. Dr.
(Joker) The Way He Won the Widow. Com.
(Powers) The Love That Lasts. Dr.

UNITED FILM RELEASES

Monday, April 12.

(Ideal) A Soul's Tragedy. Two parts. Dr.

Tuesday, April 13.

(Premier) Blazing the Trail. Dr.
(Superba) In Dutch with a Duchess. Com.

Wednesday, April 14.

(Empress) The Winning Loser. Two parts. Dr.

Thursday, April 15.

(Luna) The Misplaced Twins. Com.
(Starlight) Stung. Com.

Friday, April 16.

(Empress) Oysters and Pearls. Com.

Saturday, April 17.

(Regent) In the Blood. Two parts. Dr.

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REVIEWS OF FEATURE FILMS

329 (Big U-Universal, March 28).—The two MacQuarries—Murdock and Albert—take the parts of the innocent and guilty clerk, the innocent man being sent to jail for the other's crime. Charles Giblyn directed. It attempts to minutely depict the way the safe was robbed, the usual excuse for an dashing the glasses of evidence in the other man's desk, and the sentence to jail; and it ends the reel by assigning the convict his number—329. The rest, after a issue of time, shows the ex-convict married and with a grown-up daughter. Not only is this daughter engaged, but the father has political aspirations. The guilty man now shows up and attempts to blackmail. At a critical moment in his determined stand to reveal the other man's past he falls out of the window. His dying confession solves matters equitably for the man he wronged. While there is nothing startlingly new about any of this, it is well worth seeing. Producer and cast have gotten the full meaning out of each scene.

F.

The Blood of the Children (Universal-Gold Seal, March 18).—Henry McRae and his players have seldom been seen to better advantage than in this two-part drama written by Rose Meredyth. William Clifford, Sherman Bainbridge, as usual the "heavy," and Marie Walcamp, the girl, are admirably suited to the parts which will be described in short order. Perhaps the worst criticism is that, led by Clifford, the cast overacts. It is particularly noticeable when, as the mill owner, Clifford persuades a group of men to furnish him with enough money to see that a certain bill abolishing child labor is passed. Flashing occasionally back to this group the meeting in which he convinces apparently by the strength and sweep of his elocution, the mill man proceeds to picture to them his own life, his reason for wishing to protect the children of the future. Child labor is a big subject, and one well worth picturing. Whether it be as a propaganda with its appeal to the mind or the more stirring call to the emotions, its newness as a screen subject and the big way it has been handled, will probably recommend it to all classes except the mill owners. A very fine replica of some kind of a cotton mill in which a director with a sense of humor has employed many children working in a veritable zephyr of cotton particles, showing occasional accidents, is the hold which the offering has on excessive poverty. Maimed children are taken out with indifference. The lesson is brought home to the young owner, who, losing in the game of love, has hardened. The latest child victim of his greed and inhumanity proves to be the daughter of the girl—now a widow—who jilted him. This and the smear of the blood from the latest victim cuts on his nerves, sending him into a frenzy of remorse and weird imaginings. As in his sleep, he wanders pursued by the childish phantoms (a most artistically executed vision), drowning and meeting with other horrible punishment. Clifford is at his very best. His awakening brings full repentance, and having been nursed to health by the widow, he betters conditions at the mill.

F.

The Green Idol (Reliance, March 6).—A good two-part story of particular interest to women, for it serves as an expose of the vast horde of fake disciples of Oriental mysticism who prey and wax fat on the purses of countless thousands of credulous women. A young wealthy society girl becomes infatuated with the seductive brand of mysticism as practised by a fake Yogi. He plays upon her sympathies and her pocketbook, and when the police order him to leave the city sells her a green idol at a fabulous price, which she later discovers to have been "made in Germany." On returning to him for the purpose of demanding her money back, she is placed under the influence of a mysterious (Oriental) drug. The place is raided by the police, and the Yogi and his companions escape. There follows an exciting moment when the automobile which they steal is driven over the brow of a hill and wrecked. The Yogi is mortally injured in the accident, and there is just time to hurry him back to his apartment, and force him to disclose the antidote which will save the girl's life. It is a well-acted and interesting exposition of a state of affairs that is occurring daily in almost any large city in the United States.

E.

The Desert Breed (Rex-Universal, March 28).—With the desert so convenient, what more natural impulse than that Director De Grasse should take his Pauline Bush-Lon Chaney-William Dowlan combination to the places where the sands run white and men and women grow less and less amenable as their distance from the centers of civilization increases. At least that is what happens when a good cast like this takes to the desert for it is a truly notable trio, notable for this particular picture as well as for a past reputation. This is all that is required, besides a sagacious director to make this desert stuff the real thing; the settings will take care of themselves. Pauline Bush is the young lady who lives by herself, and who is awakened in the night by two men who have just shot up the town. After hammering their way in, they very apologetically back their way out as the sight of the "nighty." They go to sleep some distance away and are awakened by a trio of marauders not so polite as themselves. They go to the rescue, and are then invited by the girl to stay till morning, but their explanation that the sheriff and his posse are after them brings the girl's offer to lead them to the border line. Thus for a reel, the three travel over the sands, interest and excitement being lent during this parching trip by one of the men going insane. To while away the night the girl tells fortunes, the meaning being printed on the cards. Much effort is given to lend this journey and its frequent pauses every artistic aspect. Having arrived at the border the girl turns sadly back for her cabin.

F.

What's in a Theory (Rex-Universal, April 1).—Pauline Bush does some most creditable work in this story of the underworld dealing with gratuitous sacrifice and misunderstood motives. A district attorney catches a young girl of the underworld as she is attempting to steal some papers concerning the evidence against her lover, gang leader, who has been caught and is awaiting trial. She explains the case and the district attorney agrees to let her go and to see all he can is genuine in the case against her lover. Later she hears the gang plotting against the lawyer's life and hurrying to his home to warn him, is just in time to prevent the elopement of his wife with another man. The district attorney, suddenly appears on the scene and, in order to explain things, the girl lies, and says she returned to steal the jewels which she missed the night before. The picture closes with the lawyer shrugging his shoulders and saying, "What's in a Theory."

R.

The Troubadour (Big U, April 18).—William M. Caldwell in this two-part drama has written a pleasing story of Mexican life realistically descriptive, and I might add particularly of the actions and emotions of a people unacquainted with the ousting of civilization. A young Mexican girl is placed in a convent, and is there wooed by a troubadour until an American "bad man" happens to see her, and, becoming enamored with her beauty, plots and schemes until he forcibly obtains possession of her and forces her to marry him. He commands her to live a life of freedom, and then proceeds to indulge in all sorts of carousing. Finally, tiring of her, and of playthings generally, he leaves her to her fate, and collects a reward offered for information concerning the fate of the girl. Just as she is at heart failure at the last moment learns that she is of being a rather weak way of straightening out the complications. Murdock MacQuarrie was the producer and handled the leading role capably, and was ably supported by Anner Forsan.

R.

The Disillusionment of Jane (Reliance, April 21).—A two-part city crook and innocent country girl story that has little to lift it above the plane of mediocrity. A thief takes refuge in a country town, and the daughter of the farmer, with whom he boards, falls in love with him. They plan to elope, and the crook steals the farmer's savings. There is a mighty good runaway scene, in which the thief is thrown from the buggy, rolls down a precipitous hill, and is killed. The girl discovers his real character, and returns to the waiting arms of her country lover, whom she had discarded for the thief.

E.

Runaway Jane, No. 12 (Reliance, March 21).—"The Spirit of the March" is the title by which the offering is specially known. It is also full of the spirit of Hermosa, the island on which the company is at present working. No more examples are given why husbands and wives do not agree, but the play devotes itself outside the action which serves to continue the story, to exploiting some of the prettiest spots in Bermuda. Both Jane and one of her party start off on bicycles and ride like veterans, taking in all the sights and then returning home not apparently fatigued. The clear waters and the fish therein are among the most interesting sights. For the rest, Jane's husband allows himself, rather submissively, to be confined aboard the bearded man's yacht and is promised after five more days to be allowed to rejoin his wife. The wife, in the meanwhile, has consented to be the model of a young painter in his subject which is to be called "The Spirit of the March." Balmy weather seems to have influenced all the Reliance players and Jane is no exception, for she comes to pose in the slimiest of garments. The painter, to insure an expression on her face which shall mean some species of abhorrence (which the march means to him), grapples with the thin drapery and is pushed into the marsh. His wife rushes up, but it is too late, and he disappears beneath the slimy surface.

F.

A Wireless Rescue (Vitagraph, March 23).—A mediocre two-part picture in which the plot develops very slowly with the opening incidents very disconnected. There is a bad discrepancy in showing the signal tower around which most of the action hinges on a four-track railroad and then showing what is meant for the big scene on a single-track line. The picture is based on the fact that one of the railroads running out of Hoboken uses wireless telegraphy on some of its fast trains. A discharged engineer plans to wreck a train so equipped and after overpowering the operator in the signal tower raises the drawbridge. The daughter of the operator arrives in time to see the raised bridge and with a private wireless outfit of her own warns the conductor of the train in time to prevent the accident. Dorothy Kelly as the girl did not display an unusual amount of ability.

R.

His Brother's Keeper (Biograph, March 23).—Joseph McDermott, Jack Mulhall, and Irma Dawkins have the feature parts in this two-part Western drama which closely follows the lines of the many Western dramas which have gone before. A dying mother makes an older son responsible for his younger brother. The youngster gets in a scrape with the ranch foreman, and when the latter is killed in a fight with a Mexican the young man is accused of the crime and about to be hung, when his brother, who has been working hard on the case, secures the necessary evidence to clear him and convict the guilty Mexican. And all this in the belief that the girl he loves is in love with the younger man.

R.

Retribution (Selig, March 22).—This two-part drama, written by James Oliver Curwood, has for its theme the elemental law that wrong doing will always be punished in the end. A state senator is in the power of the governor, who is in love with his daughter. He demands the daughter in marriage or threatens to ruin the father. The girl is in love with a reporter, but agrees to sacrifice her interests to save her father. At the wedding, which takes place in the gubernatorial mansion, a knockout blow interrupts the ceremony by saying that he is the Governor's illegitimate son, that the governor ruined his mother and then deserted her. The wedding is broken up, the governor commits suicide and the lovers are reunited.

E.

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